



(Registered for Transmission Abroad.)

Subscription, Free by Post, 2s. 6d. per Annum, payable in advance, by Cash or Postal Order, to AUGENES and Co.,
199, Regent Street, London, W.

VOL. XXVII., No. 320.]

AUGUST 1, 1897.

[PRICE 2d.; PER POST, 2½d.]

PREHISTORIC MUSIC.

A LECTURE DELIVERED BY PROFESSOR BOREMALL
BEFORE THE MEMBERS OF THE SOCIETY OF
ANTEDILUVIAN ART, JULY, 1897.

THE third and last lecture on Music of the Victorian Era was delivered by Professor Borell before a large and distinguished audience, which included the Minister of Music as well as several other members of the Government. The professor began by briefly recapitulating the substance of his previous lectures. He had, he said, come to a most important point in the history of the development of the art in England, and he craved the indulgence of his listeners if he limited himself to a survey of music in 1897, which year, he explained, was noticeable for the celebration of the sixty years' reign of Good Queen Victoria. As far as possible we will give the professor's lecture in his own words—

"It is hardly necessary to remind you that the thousand years which have elapsed since 1897 have seen many more radical changes in civilization than any other period in the history of mankind. To appreciate the scope of those changes I must ask you to put back the clock and imagine yourselves as subjects of Queen Victoria. You must remember, if you can, that the Horse was still used as a means of locomotive power in the streets of London; that to journey from the metropolis to Scotland took exactly nine hours instead of the one hour to which our flying machines have accustomed us; that one of the events of 1897, connected with what is called the Diamond Jubilee, on the origin of which term my friend, Professor Mole, has just issued such a clear and exhaustive pamphlet, was a review of the ships of war belonging to Great Britain. You are all doubtless familiar with the excellent picture by an unknown artist which has been preserved, and some of you, perhaps, have seen copies of illustrated newspapers, which put the appearance of these primitive and remarkable machines vividly before you. In its proper place I will deal with the effect which the maintenance of these fighting machines had on the art of music, confining myself at present to painting as vivid a picture as possible of the conditions of music in 1897.

"The first thing that struck me during the course of

my researches for these lectures was that music in those days was looked upon as a mere amusement. True, here and there I have come across opinions expressed by eminent writers of the Victorian age which seem to point to some appreciation of the educational, moral, and therapeutic qualities of the art. But these opinions can hardly be said even to foreshadow the uses to which music would be put a thousand years later. Although in 1897 general education was, to some extent, controlled by the Government, and a grant of several thousand pounds was annually given for the encouragement of singing in elementary schools; yet, broadly speaking, the art of music was carried on under conditions which seem to us now nothing less than chaotically anarchic. I should here point out that it must be held in mind that all music in 1897 was hand-made. It is true that there were elementary forms of music-machines, although on this point my friend, Professor Mole, is not at one with me; but that it is true I think there can be no doubt, for in a comic paper of the period, which has happily been preserved, I found a drawing of a box-like machine, the handle of which was turned by a man, while children are depicted as enjoying rhythmic exercise, which in those days was called The Dance. Professor Mole is of opinion, however, that the machine was only a rhythm-beater; in support of his opinion he instances the dumb-piano, which is now in our Government Museum of Musical Antiquities, as showing that, quite apart from the art of music, our ancestors of 1897 amused themselves with the rhythmical noise produced by beating of one piece of wood on another. As I have said, I do not incline to this opinion, but consider that our modern music-machines can be traced back to the primitive box, as drawn in my comic paper. From the fact that all of the best music was hand-made we could, by inference, draw the conclusion that the maker of music, the artist as he was called, was a person of the utmost importance. And this inference is supported by facts. On looking through the papers of 1897, too few of which have been preserved, I find that the question of the artist's salary was continually being discussed. As there was no law on the subject, and the Government did not concern itself with the regulation of music, nor in any way, in England at least, support the art, it followed that the payment of

music-makers was entirely dependent on what used to be called by the primitive philosophers of those days 'the law of supply and demand.' An operatic tenor then could command just as much money as we now give to our Governor-General. Such a state of things naturally made opera an amusement for the rich, and, from researches I have made, I find that the price of a seat on the ground floor was twenty-one shillings, and in the top gallery, from which, we may presume, little could be seen, if the model of the Covent Garden Theatre, now in our museum, is correct, as much as two and a half shillings. Naturally, opera was in a chaotic condition, considering there was no central controlling body, such as our present Ministry of Music, and quarrels among artists were so common that often one prima-donna would not sing if another, who was paid more money, had been also engaged. In 1897, after the death of Gusarris—Gus Harris, as Professor Mole will have it—the management of the opera was vested in a syndicate; but this arrangement does not seem to have worked as well as the dictatorship of Gusarris, for I find complaints were made that operas were promised for a certain date, and not given on that date; also that those people who paid for their seats in advance—subscribers, as they were called—brought pressure to bear on the syndicate in order that old-fashioned works might be revived. Nothing more clearly marks the difference between music in 1897 and music in 2897; for now, as you all know, to promise an opera and not fulfil that promise is punishable at law, and the control of the Ministry of Music prevents the public taste being vitiated by the revival of works which have grown old-fashioned. The case of the attempted revival, twenty years ago, of *Die Walküre*, of Richard Wagner, the great and, I think, unjustly neglected composer of the nineteenth century, will still be fresh in your minds. It was urged against it, you will remember, that the character of the music was too sensuously melodious, and the plot not calculated to do good to the moral well-being of our fellow citizens.

"Turning from opera, I must say a few words concerning orchestral music, which, strange as it may seem to you now, was all hand-made. A few years previous to 1897, there was a revival of a taste for orchestral music, and I find that it was quite common for foreign conductors—as the men who directed the orchestral players were called—to visit this country. Among these were Mottl, Lamoureux, Seidl, Richter, Weingartner, Richard Strauss, and Nikisch. Our native conductors were Mackenzie and Wood. It may well be imagined that each of these men had a different reading to give of the classical compositions, as there was no Government regulation of musical interpretations. Consequently, there was a body of men whose duty it was to criticize these performances for the news-sheets of the period. How chaotic was musical taste in those days may be appreciated by reading the criticisms of a performance—criticisms which differed from each other almost radically. I may here turn aside and remind you that the critics of 1897 were not Government officials, whose duty it was to instruct the public, but quite irresponsible men (apparently friends of the editors of the papers for which they wrote), who had to pass no examination before being allowed to practise their profession. I must also explain that news-papers of that period could not have existed without advertisements; and we may well believe that the musical critics had to conform their opinions, to some extent at least, to the exigencies of musical advertisements. The critics of 1897 were divided into two classes, 'New' and 'Old'; but the only difference between the two classes seems to have been that the 'New' spoke

its mind and the 'Old' did not. But to return to orchestral music. You may gain a good idea of the chaotic conditions of music in 1897 when I tell you that there was absolutely a question of the pitch that should be adopted. There was in existence a certain body called the Philharmonic Society, which adopted what was called the Diapason Normal, a pitch a very little higher than that which the concert of Europe fixed some two hundred years ago. Immediately there was a discussion all over the country, and as there was no authority to compel a universal pitch, it may be imagined that matters were in a very anarchic state. The hand-players of the Philharmonic Orchestra also belonged to several other orchestras; so it is difficult in these days to understand why the Philharmonic Orchestra should have been considered so much superior to any other."

Professor Borell then gave an interesting account of the prehistoric orchestra of hand-players, and he exhibited sketches which showed how the men sat, and so on. He then briefly described the development of the orchestral-machine from this primitive method of making music, and related how, two hundred years ago, there had been a strenuous struggle between those who desired to introduce *tempo-rubato* effects in the machines and those who were determined that the interpretations should be fixed by Government and called "classical." How the struggle ended our readers know too well to need being reminded here. The lecturer then proceeded:—

"At the beginning of my lecture I referred to the money spent in war-machines, and how this had an effect on the art of music. Of course, the effect was only indirect, but when I tell you that each one of these machines cost something like £800,000, you will understand that a nation obliged to keep up such an armament could not possibly spend the money we do in furthering a love for the art of music. Three hundred years ago, after the final war which resulted in the destruction of Germany, Russia, and France as nations, and led to our own country being invaded, the peoples of Europe decided to disarm and to settle all disputes by arbitration. We are now reaping the benefit of that reform, and are able to spend money on an art which experience has shown is more capable than any other to make men contented, and peaceful, and good citizens. But we must not blame the men of 1897 because music was only considered an amusement; the time was not ripe for the Government regulation of art, though something had been tried in this respect with regard to the art of drawing, which—such is the irony of circumstances—is now quite lost to us. But I am glad to be able to communicate to you a discovery I have made during the last few days—a discovery that clearly points to the fact that the idea that music should be made part of daily life, and given to the people for nothing, absolutely had its origin in 1897. This question has long been in dispute between Professor Mole and myself.

"It will be remembered that the Ministry of Music decided to remove the statue of the Victorian theorist, Ebenezer Prout, so that it might be repaired. Well, on its removal, we found, embedded in the pedestal, copies of his theoretical works, which are interesting as showing how simple to us now is the music of 1897, which then was thought so complicated, and also we discovered a copy of a newspaper called THE MUSICAL RECORD. In that paper I found an article entitled 'The Piano Microbe,' in the course of which the writer bewails the fact that pianoforte-recitals (hand-music, of course), had become so common that no tickets could be sold for them, and he

suggests that audiences would have to be paid to attend instead of paying. From this I gather that musical matters even in 1897 were gradually tending to the free Government concerts of 2897, though the writer of the article does not mean his words to be taken seriously. It appears that in those days anyone could come to London, hire a hall, and give a concert. The public bought tickets on trust, and there was no remedy for them if they disliked the artist. Then these concerts became so numerous that nobody would pay for a ticket unless a hand-artist of the highest rank played. As the pianos all bore a large advertisement of their maker's name, it is evident that this means of advertising would be closed to the manufacturer unless he ran the concerts more or less at his own expense. This was done, and the concerts were practically free to the public. Of course, it was not until a long while afterwards that free concerts, as we understand them, were established; but I think I am not far wrong, in spite of Professor Mole's dissent, when I say that they may be traced back to 1897, a thousand years ago."

The lecturer then dealt with the educational aspects of music in 1897, and gave an account of the many music schools, none of them under Government supervision, that then existed; also he spoke of musical examinations, and the granting of degrees, the value of which, he remarked, to the amusement of his audience, differed as the stiffness of the different examinations differed. There were institutions, he said, which made a trade of granting certificates, and not one of these had a good word to say of the other. Just as in the executant world so in the educational there was complete anarchy. There was no central authority; no censorship to eliminate bad music, by the sale of which a certain class of unscrupulous men, called publishers, made much money; singers, even, were paid royalties to make those compositions popular. While in sanitary affairs there were stringent regulations, as also in the professions of medicine and law, and even there was a censorship of plays, pictures, and books (to some extent), it never entered the minds of anyone that bad music could have an ill effect on the morality of the human being, and there was consequently not the slightest regulation of the art. Ill-trained vocalists were allowed to poison the ears of an audience without any punishment being meted out to them. With this as an impressive instance of the difference in the attitude towards music in 1897 and nowadays, Professor Bore-mall concluded his most interesting lecture.

EDWARD A. BAUGHAN.

WHY IS MODERN ART POOR?

IT is very fine and splendid to be heroic, and to declare with some vehemence that this century is as good as any other. In many respects doubtless it is. The human mind is gradually freeing itself from the old trammels, the old superstitions and conventions; and if it is true that it yields to new convictions quicker than ever it did in the past, that also is not so very bad a thing, for this very facility in changing its mental clothes implies that not again, for many years at least, will it come to believe that any particular suit of clothes is inseparable from the mind, and is indeed the mind. And not only our minds, but our bodies also, are freeing themselves from various tyrannies; so that now only in Germany and Zanzibar and India dare a man not call his limbs his own. Further, we are mastering Mother Earth, whence we sprang, with immense rapidity; we are compelling the forces that might destroy us to slave for us, and keep us

alive, and make some of us rich. But while all these good things are being added to us, how fares it with art? Are we becoming more or less sensitive to the influence of the beautiful thing; are we gaining or losing in power of creating the beautiful thing? We ask ourselves this question, and we are bound to answer that a century that has produced so many great artists as ours has, that has treated them so badly, and then learnt ultimately to appreciate them, is not a bad century—as centuries go. We are not amongst those unhappy folk who are prepared to praise every one who lived in past times, and to damn, without a hearing, those whose misfortune it is to have been born recently. Yet, as one big man after another has dropped away during the last twenty years, an uneasy feeling must have possessed many of us, a vague apprehension that the race of Titans is dying out. With all his faults, Tennyson was a bigger man than any poet now working, and William Morris was a bigger man than Tennyson; in painting, Rossetti, Madox Brown and Millais were bigger than any painters now living, with the exception of Watts, who is an old man; in music, is there one to compare with the race of giants who began with Bach and ended with Wagner? It may be perfectly true that mighty hosts of geniuses of the first water are amongst us unknown; but they produce no great works, and in the absence of works faith in such a matter is foolish, and it is foolish also to shut our eyes to the plain fact that great art is not being made at present.

What is the reason? We have a little theory—a very little one—and we would only apply it to musicians. Before setting it before our readers in the full glory of its improbability, let us humbly call their attention to a few ascertained facts. First, at the very least, nine out of every ten great artists have loved the country, and been happiest amidst its trees and flowers. Of the earliest musicians nothing is known; but Haydn, we know, loved to be in the country; Mozart, travelling in his carriage between hedgerows from town to town, used to sigh as he reflected that all his works had to be hatched out in his study; Beethoven spent his days and often his nights wandering in the fields and woods; Weber went off to the woods at evening; Mendelssohn composed his very finest music to express the feelings stirred in him by the splendours of the wild Scottish scenery; when Wagner lived in Switzerland he never let a day pass without a long walk up in the mountains, and he used to love to get away into the heart of the country. Second, the towns in which the musicians lived were almost as country-like as the country itself is nowadays. Think of old London, where Purcell and Handel wrote so much gorgeous music, of old Leipzig, of old Vienna! They were full of gardens, of trees, and "open spaces"; and, moreover, they were so small that to escape from them meant only a few minutes' walk, and not a train journey, as it does at the present day. Third, consider the towns in which all composers live now: the dead rows of brick and stone, mile on mile with scarce a tree or a flower; and fourth, think of the inevitably dulling effect on eye and ear of the perpetual sameness of these streets and of the sameness of the eternal noises one hears in them. Who has not experienced the immensely stimulating effect of getting into the country? The senses quicken immediately; every faculty freshens and becomes sharper; one's ideas romp in joyously without waiting to be sought; there is a delight in putting one's ideas on to paper.

Now we ask the reader to put two and two together—to take the first two sets of facts with the second two; and then we ask him whether it does not seem likely

that there is some intimate connection between the decay of invention in art and the modern artist's life amidst the dust, and grime, and sordidness, and noises, and dullness of the world's great cities? This is our little theory. We believe the astounding multiplication of huge, overgrown towns, and the modern artist's habit of living in them, accounts to an extent for the lack of big art. The modern artist has none of the bubbling up of energy that enabled—nay, compelled—the old artists to create big works. His blood is thin, his nerves are jaded, his every sense is dulled; and all for want of air and of the sights and sounds of Nature needed to stimulate every organ and every faculty to its full healthy activity.

We have no remedy to propose. We do not propose a fund to send rich artists, like the poor children of London, for "a fortnight at the seaside." We are content to wait until town-life has lost its zest, and the modern man turns to Nature for the restoration of the health and sanity of the earlier generations. Then, once again, great art will be created. And, finally, let no one scoff at our little theory. It may be entirely wrong, but it does offer some sort of partial explanation of a fact that without it is inexplicable.

THE CONDITION OF IDEAL MANHOOD.

SUCH is the sub-title of a work recently published on Wagner's *Ring des Nibelungen*, written by Mr. D. Irvine. The nature of man, his aims, his achievements, and his failures, have given rise to two schools of philosophy—the one based on pessimism, the other on optimism. Pure pessimism would lead to discouragement and despair; pure optimism to indifference or vanity. But all systems of philosophy, excepting those of the very extreme, have in them something of both; and according as the one or the other predominates, so does it receive its name. In early life Wagner was an optimist, and so remained, though with a difference, until the end of his life. When he wrote the *Ring des Nibelungen*, his conceptions were, as he himself has told us, "employed in building up a Hellenic-optimistic world." In Brünnhilde, Antigone lives again. As he worked out his scheme, the vanity of all things human oppressed him, yet he sought to hide, as best he could, something which came to light, "quite different from that which I had conceived." Later on Schopenhauer exerted strong influence over the master, but there was another strong power at work within him—the power of the gospel of love and freedom preached by the Nazarene. That gospel was not altogether a new one; it had been proclaimed by Buddha, by Sophocles, and others, though not with the same hopefulness, the same enthusiasm. The teachings of Jesus so inspired Wagner in his latter days that he exclaimed: "The founder of the Christian religion was more than sage; he was divine."

The gradual modification of Wagner's views of the world, and of the means by which man can attain unto salvation, does not in any way affect the warfare which, in the *Ring des Nibelungen*, he waged against insincerity, selfishness, and conventionality. And it is with this warfare that the author of the book under notice is concerned. He shows how earnest Wagner was, by pointing out the "unity of thought in the various departments in which it found expression." In Chapter III., "Biographical," is given the article entitled "Revolution," which appeared in print at Dresden in 1849, just within four weeks of the declaration of the provisional government, and also a speech delivered by Wagner the previous year

at a meeting of the "Fatherland" society also at Dresden. At that time he felt that only by the overthrow of existing customs could mankind attain to an ideal state. "I came not to destroy, but to fulfil," said the Great Teacher, and Wagner, in the article mentioned above, paraphrases, as it were, those words of the early reformer. His Revolution while causing destruction was to spread also blessing on the earth. Wagner's desire to inaugurate a reign of lasting peace and happiness was strong, and his impeachment of the existing order of things in very large measure justified. But, of course, his dream was an idle one; his major premiss was false, and so, therefore, was his conclusion. Nature proclaims with stern voice the inequality of men and the inability of some to make proper use of freedom. The honest, well-meant aims of Wagner are, however, clearly set forth in these two documents.

Then the art-work of the master, especially as exhibited in the *Ring des Nibelungen*, is another department investigated by Mr. Irvine. One chapter is devoted to the *dramatis personæ* of the tetralogy. In an earlier chapter the writer remarks that "people have centred their attention on the wonderful frame, and forgotten the picture within," intimating thereby that they are fascinated by the story, and take no heed of the deep meaning underlying it. But the picture attracts chief attention, and Wagner no doubt meant that it should; the more attractive that picture, the more likely is the moral which it is intended to convey likely to sink deep into the hearts of those who behold it. The *Ring* does contain Wagner's philosophical, and one might add, religious views of the world. He was, however, an artist, not a preacher; and so far as he was a teacher, he taught by example rather than by precept.

The greatness of the *Ring des Nibelungen* is only gradually unfolded; its lessons are received directly, and for the most part unconsciously; its deep meaning cannot be studied while the emotions are being stirred by the transcendent power of the music. Who, for instance, while seeing and hearing the last scene between Brünnhilde and Wotan in *Die Walküre* reflects that the god is a symbol of man, and the maiden only a symbol of that pure, unselfish love by which he should be animated?

It is easy to perceive the general drift of the argument of the *Ring*, and yet in expounding the various types it is difficult not to exaggerate the meaning attached to them by the poet-philosopher. In our author's remarks on Fricka we have a striking instance. Hunding is so cold, brutal a husband that when Sieglinde runs away with Siegmund our sympathies are all with her. Yet cold wisdom, in the person of Fricka, condemns the act. Fricka, says Mr. Irvine, is a type of conservative spirit, "shut up in its barren egoism of self-conceit." If he had said ultra-conservative there would be no objection. Conservatism is only wrong when pushed to excess; freedom, when abused, turns to lawlessness. Wagner, his aim being dramatic, has highly coloured his picture so as to make it the more impressive, but in analyzing the figures great caution is necessary. Fricka must not be made absurd or ridiculous—the dignity of the music in the scene between her and Wotan, in which she tells of the insult offered to her in the person of Hunding, forbids any such idea. If she really represented barren egoism and self-conceit, the music would surely have shown something of the Beckmesser spirit. Fricka, says M. Ernst in his interesting and thoughtful book, "L'Art de Richard Wagner," gives Wagner's own explanation of Fricka as representing *Sitte*, a German term, which, as the French author justly remarks, may mean either morality generally or mere conventional morality.

Mr. Irvine, in commenting, in his "Characters" chapters and other portions of the book, upon Wagner's hatred of all that showed prejudice, narrow-mindedness, refers more than once to the sectarianism of the Church, and to the contrast between the teachings of Christ and the lives of many of that Master's professed followers. Of the "gilt-coated pills of ecclesiasticism," he tells us in his introductory chapter, the public is fast becoming weary. If that be so—and surely there are few reasonable persons who would dispute the statement—it seems almost a pity, by showing up weak points, to try and assist the public to see the pills thoroughly stripped of their gilt. The criticisms of Mr. Irvine are sensible enough, yet, after all, indirect means are the strongest. If the ecclesiastical pills be bared of their gilt with undue haste, fresh coats for them may be discovered. "Pseudo-Christianity," says Mr. Irvine, "must give place to something more worthy." Everything now confirms this statement. Schopenhauer, Darwin, Wagner and others have all helped, the one in philosophy, the other in science, and the third in art, to raise man, not perhaps, to the ideal contemplated by Wagner when he wrote, or rather commenced to write, his *Nibelungen*, yet to a height which enables him to perceive the errors of the past, and in some measure, let it be hoped, to protect him from any which may await him in the future.

The last chapter deals specially with the music of the *Ring*; a third department, according to our author, in which the sincerity of Wagner's aims finds expression. Much has already been written about the music, its structure, its thematic material, and the wonderful combination which it presents of intellect and emotion, and yet Mr. Irvine finds something interesting to say on the subject. He quotes a short passage from a letter written by Wagner to Roeckel in 1854, which serves him as a kind of text. It runs thus: "In time I hope also to make you acquainted with the composition (*i.e.* the *Ring des Nibelungen*). For the present only this much: it has entwined itself into one sure whole; the orchestra produces scarcely a bar which does not develop out of previous motives." Mr. Irvine shows that this development was a genuine one; that the motives are not cunningly devised, not mere pieces, as it were, of an ingenious puzzle; but a natural, organic growth. Mr. Irvine is not concerned with thematic development itself, but with the evolution of one theme from another, or rather of all the themes of the *Ring* from the opening elementary motive in the *Rheingold*. By a process of differentiation, however, the "two aspects of power opposing each other in the word" are gradually presented. The whole chapter displays careful and intelligent study of the great work, and if read in the right spirit, cannot fail to prove profitable. So long as the letter of any masterpiece, whether it be a Bach fugue, a Beethoven symphony, or a Wagner music-drama, assumes undue importance—and this must be so while we are analyzing—the spirit of which that letter, even at its best, is but an imperfect manifestation, cannot be truly felt.

Our author concludes his book with the following sentence: "We may be assured that never again will it (*i.e.* the problem of life) be stated with such power and beauty." It is dangerous to make statements of this kind. Beethoven stated the problem of life with wonderful power and beauty, and no one would have thought it possible that within half a century, it would be re-stated in so striking a manner. Who can say what the future has in store? Even Wagner may not have said the last word in art.

J. S. S.

THE BEETHOVEN PIANOFORTE SONATAS.

LETTERS TO A LADY.

BY PROF. DR. CARL REINECKE.

XII.

Op. 106 (continued from page 102).

TOUGHT I to remonstrate with you because you confess to me that you do not find the last movement of the B \flat major Sonata beautiful? Certainly not; for I prize honesty at all costs, and—to be honest also on my side—I believe no non-musician who asserts that he likes the movement. In such a case I must always think of how, on a similar occasion, a very great artist said to me with a deep sigh, "There are an enormous number of musical hypocrites!" Upon the whole, all the "last five"—in spite of the energetic propaganda of a Bülow—have never been able to so fix themselves in the public favour as have the finest of the earlier period; and that is to be accounted for on several grounds. First, the fugal style in which the Finales of the Sonatas 101, 106, and 110 are treated is not to everyone's taste.* Then the tone-effect ("Klangwirkung") of these Sonatas is, undeniably, often no longer so beautiful as in Beethoven's earlier creations, for he frequently employs in them the extremest regions of the tone-system, without being able to fill up the gap occasioned thereby. Further, one no longer finds in them—except in the B \flat major Sonata—an independent, broadly worked-out Adagio; and finally, the remarkably short closes—even falling frequently on the weak beats—may also have their share in it. For the impartial hearer unwillingly dispenses with a complete slow movement, pleasant-sounding euphony, and satisfactory closes; while, on the other hand, "the wonderful emanation of a supernaturally glorified sublimity and profundity" (as Waselewski very correctly characterizes the peculiarity of the Beethoven creations of the last period) is not sufficiently clear to him.

Also the Sonata Op. 109, in E major, possesses no grand first movement, and instead of this, the master provides one, more rhapsodical, fanciful, in which three fast parts ("Vivace ma non troppo") and two slow ones ("Adagio ma non troppo") alternate with one another. The second movement, Prestissimo, is written more in the form of the Scherzo, and variations form the last movement.

The last but one of the Sonatas (Op. 110, in A \flat major) approaches again more to the sonata form as Beethoven formerly cultivated it, only he has retained neither the slow movement nor the final movement, independently. After he has let a fugue follow, in direct succession, the wonderfully glorified slow part, he interrupts it again by that same Adagio, and then finishes with the fugue more and more worked up. Beethoven has indeed written the strange passage, bar 5 of the third movement, as it exists in the oldest edition, and in nearly all later ones; while Bülow furnishes another notation, against which no reasonable

* Even Berlioz writes about the fugue in an incomprehensible manner, as follows:—"These masses of entries of different parts, the canonical imitations; these fragments of dislocated, pell-mell, mutually pursuing, fleeing from one another, revolving over one another, phrases; this confusion which excludes all true melody, where the chords follow on one another so quickly that one is scarcely able to grasp their character; this perpetual surging to and fro of the entire system; this appearance of disorder; these sudden interruptions of one part by another;—all these abominable harmonic fooleries (!) which would have been quite suitable to depict a revel of savages, or a dance of demons." I wonder whether Cherubini was right when he affirmed, "Berlioz does not like fugue, because it does not like him?"

being will have anything to object. But since every sensible person will recognize in the Beethoven manuscript nothing more than a *Bebung* (*Vibrato*), amounting to mere sound-effect, which begins slow and *piano*, gets quicker and louder, and then relapses again, the Beethoven notation was, in the main, intelligible enough and scarcely needed putting to rights. The striking similarity between a leading motive of this Sonata and that of a Sonata from Beethoven's earliest period, is noteworthy and interesting.



The first movement of Beethoven's last Sonata, Op.

Op. 111, C minor, reminds one in its character of the first movement of the "Ninth Symphony," and even the rhythm with which the introduction begins points to this.

Also the three chords in bars 2 and 4, are quite similar in the Symphony.



The striking intervals of the grand Allegro Subject are to be found, although in an entirely different character, in the E \flat major Concerto by Mozart (Köchel, No. 482).



Do not misunderstand me, if I cite such examples of the accidental coincidences of the great masters! Such meeting of great minds does not point to a dependence of one upon another, but, methinks, it is interesting to recognize how such characteristic occurrences appear again in all periods. Thus Rubinstein also begins his D minor Concerto with the same intervals. When one speaks of the "supernaturally glorified sublimity and profundity" in Beethoven's last works, these epithets are probably used about none with greater right than about this Sonata, which I have never again heard reproduced by anyone in such congenial fashion as once by Felix Mendelssohn-Bartholdy.

And now, dear friend, enough and more than enough about this, in the whole musical literature quite unique,

Sonata-cycle of the greatest of all instrumental composers. If I should have succeeded in rendering it, here and there, a trifle more intelligible to you, and in giving you some good, practical advice, I yet deserve for this no special gratitude, for it has been the greatest pleasure to myself and the greatest enjoyment to occupy myself once more in such a way with these works. "Wenn die Könige bauen, haben die Kärner zu thun" ("When kings build, there is work for the bricklayers"). Farewell!

Eisenach, September 1st, 1895.

(To be continued.)

LETTER FROM LEIPZIG.

DURING the summer holidays of the home members of the Opera the members of the Stuttgart Court stage accomplished an interesting series of performances ("Gastspiele") here, under the direction of Hofcapellmeister Dr. Obrist. Although the Leipzig Opera was by no means put into the shade by these visitors (above all, as such an important factor as the orchestra—particularly in modern opera—was still our own gallant orchestra), yet we must render due and sincere recognition to the Stuttgart *ensemble*. Fr. Wiborg and Herren Rothmühl and Müller (tenor), and Hromada (baritone), in especial are excellent singers and actors. We should have several things to take exception to in the *répertoire* had we not to take into consideration that in such a collective visit other than purely artistic considerations are had in regard. Foreigners were preponderantly represented, while not a single living German was heard. Mascagni alone was represented by three different operas, *Zanetto*, *Cavalleria Rusticana*, and *William Ratcliff*, of which the last-named was twice performed; besides which there was heard the *Postillon de Longjumeau*, by Adam; the *Mignon* (heard to satiety) of Thomas; finally, *Freischütz*, *Tannhäuser*, and *Die lustigen Weiber von Windsor*. *Zanetto*, written for only two persons, and those two soprano, as Mascagni has had the want of taste to write even the lover's part for soprano, is the height of tediousness. Action there is scarcely any, real musical invention just as little, and thus the whole drags itself laboriously along through an endless number of musical phrases. The applause was similarly nil. *William Ratcliff* is essentially better, for at least the treatment is interesting here and there, and the music appears somewhat richer in invention. It is true the musical phrase governs here also and brilliant instrumental colouring, but now and then there comes an idea architecturally built up. There is nothing to be noted of *ensemble* movements; one single time the chorus sings a few bars, and one other time the lovers sing some bars in unison. It makes a repellent impression that the Lord's Prayer is twice sung in a thieves' den. Take it for all in all, the performance of *Ratcliff* would have been quite unauthorized had not Mascagni written the *Cavalleria*, and if in consequence an interest on the part of the public for the further works of the once lucky composer could not have been presupposed. Up to now one has to acknowledge, it is true, with regard to his works a melancholy *decrecendo*. Dr. Obrist manifested circumspection and care in rehearsing. Only in the *Freischütz* one frequently missed a good *ensemble*, and the overture he directed, likewise, in the modern favourite style of taking the Introduction much too slow and the Allegro as much too fast. For the rest, our theatre direction has essentially encouraged operetta at present, which is certainly excusable, as the members of the Opera had to be given leave of absence for some time. But that Offenbach's *Orphée aux Enfers* was given with an *opera* caste can only be excused in that the opera was given for a charitable purpose; for the same reason Herr Nikisch may have been induced to conduct *Orphée*. Whether, however, art and artists ought to lower themselves in the service of charity remains, in spite of this, an open question.

We had two extra concerts in the Gewandhaus, under Nikisch's direction. The first was given in honour of the journalists and authors met here in conference. The thing

was done comfortably, and only long-known works were chosen—*Tannhäuser* Overture, Brahms' Academic Overture, Grieg's "Peer Gynt" Suite, Weber-Berlioz' "Aufforderung zum Tanze," and the Prelude to the *Meistersinger*. Of course the orchestra maintained its accustomed excellence. The famous *coloratura* singer, Frl. Wedekind, and Concertmeister Carl Prill, took part as soloists. The former achieved a triumph, as usual, by the eminent virtuosity with which she rendered a Verdi aria and some songs, and the latter only injured the great impression which he made with Bruch's G minor Concerto and the Adagio from Spohr's Ninth Concerto through following the last-named by a dull Bagatelle by Godard. Unfortunately, Herr Prill is leaving Leipzig, as he is engaged for the Court Opera at Vienna.

The second extra concert took place in honour of the "Deutscher Verein von Gas und Wasserfachmännern," and this time Beethoven got a hearing with the C minor Symphony and the third *Leonore* Overture. Unfortunately, the latter was played in such a slow tempo that it suffered much loss of effect. The C minor Symphony also suffered under many unreasonable arbitrarinesses. However, as the last number of THE MUSICAL RECORD says: "New readings are the craze of our time!" It is bad enough that it is so. Herr Homeyer delighted us with the performance of two organ works by Piutti, the choir of St. Thomas sang some Lieder in a very praiseworthy manner, under the direction of Herr Gustav Schreck, and Frl. Wiborg won great applause by her rendering of the air from *Tannhäuser*, "Dich theure Halle," as well as of some Norwegian songs.

An operatic performance of the Conservatorium here, under the excellent direction of Capellmeister Hans Sitt, afforded fresh indications of the great achievements of this institution, for with slight exceptions very good results were obtained on the stage, both in singing and acting, while the orchestra did excellently in everything. The performers were all pupils of the institution. The programme comprised selections from *Mignon*, *Les Huguenots*, *Martha*, *Der Freischütz*, *Nachtlager von Granada*, and finally the first five scenes from Act 2 of *La Fille du Régiment*. As those who took the most prominent part, we may name Frl. Hunger, Werner, Röthig, Seebe, Pickelmann, Müller-Lingke, and Tallardt; Herren Fischer, Stichling, and Niesen.

The Leipziger Lehrer-Gesangverein, our most important choral union, gave its summer concert on July 9th, under the direction of its trusty conductor, Hans Sitt, which went off brilliantly. Among orchestral items of importance were the *Freischütz* Overture, Liszt's Hungarian Rhapsody No. 2, Prelude to the fifth act of *König Manfred*, by Reinecke, "Waldbilder" (Schwartz), "Morgen im Walde" (Hegar), "Der Käfer und die Blume" (Veit), "Volkslied" (1627), etc.

OUR MUSIC PAGES.

THERE is something peculiarly fascinating about Longfellow's "Hiawatha"; the rhythm and swing of the poetry, its irregular metre, its originality, have a charm all their own which gains upon one. And Mr. Coleridge Taylor had evidently fallen under its spell when he wrote his "Hiawathan Sketches" for violin and piano (of which No. 1 appears in this month's music pages), for they also possess a swing, an originality, a peculiar grace and charm, which grow upon one by closer acquaintance. The accompaniment ought to be played with plenty of spirit and "dash," so as to bring out well the contrasting rhythms of piano and violin; indeed, to carry out the composer's intentions, both instruments should aim at a vigorous and spirited rendering; for, to quote a contemporary (on these very violin pieces), "his (Mr. Taylor's) quick movements are full of tremendous vigour, strange rhythms, and a wild, untrammelled gaiety suggestive of neither European nor Oriental influence. An altogether new element seems here introduced into our art."

Reviews of New Music and New Editions.

Studies for the Piano-forte. By H. BERTINI. Revised and fingered after the modern method by A. LAUBACH. Twelve Short Pieces, each preceded by a Prelude (Edition No. 6,081, net, 1s.); Twenty-five Easy Studies for Small Hands, Op. 100 (Edition No. 6,082, net, 1s). London: Augener & Co.

WHEN called upon to review a new edition of works which have long been considered standard, there is, naturally, nothing fresh to be said about the music itself, and one turns over the pages to see if there is anything novel in the editing. In doing this, two things catch one's eye at once in Mr. Laubach's edition: the little biography, with an admirable portrait of Bertini, which prefaces the first book and adds greatly to its value, and the introduction of strikingly sensible pedal indications. This is done somewhat after the style in vogue in certain American quarters, a straight line under the bass stave being continued as long as the damper pedal is to be kept down, and notched every time it is to be changed. And it must be particularly commended that this latter occurs, *not*, as almost all English and foreign editions wrongly mark it, on the up-beat of the old bar, but immediately on the down-beat of the new one. This seeming trifle makes all the difference in the world to the tone, and is really the only correct style. Of course, it must be understood that Mr. Laubach has marked the use of the pedal at all only very sparingly, seeing that the works in question are intended for the use of quite young children. It only remains to add that fingering is added wherever necessary, and that the engraving throughout is delightfully distinct as well as correct.

Spezial-Etuden für das Piano-forte. Von MAX PAUER. Op. 11, Book I. (Edition No. 6318a; net, 2s.) London: Augener & Co.

VIEWED merely as technical studies for the piano-forte, Mr. Max Pauer's Op. 11 will at the outset impress the pianist as being of the utmost value to students of the modern composers' works. But it is not alone in this respect that they are admirable. They are musically constructed, and as interesting on this account as they are useful. Both hands are well provided for, especially in Nos. 1, 2 and 4. The first of the four studies in Book I. is designed to give independence and strength to the fingers by means of a technical figure which the composer works out in an exhaustive manner. No. 2, Study in thirds. No. 3, Study in octaves for the right hand. No. 4, Staccato study in the middle parts, combined with chords. Certainly, they are correctly described as *Spezial-Etuden*.

Elfen-Spiel. Scherzino for the piano-forte. By F. KIRCHNER. Op. 716. London: Augener & Co.

THE title of this short, easy piece in G minor and G major for piano-forte is sufficiently descriptive. Teachers and others who mostly use this class of composition are acquainted with Kirchner's style, and may anticipate therefore that Op. 716 is of neither more nor less importance than many of his earlier productions, which are favourites in consequence of their perfect simplicity and tunefulness.

Album for the Piano-forte. By S. RACHMANINOFF. Vols. II. and III. (Edition Nos. 6321b and c; net, 1s. each.) London: Augener & Co.

THE collection of choice pieces contained in Vols. II. and III. of the Rachmaninoff Album exhibits such power and variety of subject combined with skilful treatment.

as to assure for them a high place in the estimation of music lovers. The composer is eminently successful in all his compositions alike, whether in the expressive Nocturne, the graceful Valse, the dreamy Barcarolle (Vol. II.); the *Mélo die*, the Humoreske, the Romance, or the brilliant Mazurka (Vol. III.). Indeed, solo pianists cannot fail to discover the unusual merit of these pieces, which are attractive to hearer and player alike. We regard this composer as a worthy successor in this form of composition to Rubinstein and Tschaiikowsky, who have left us many gems of this kind.

Highland Memories. Suite of three Scottish scenes for orchestra. By HAMISH MACCUNN. Op. 30. No. 1, By the burnside; 2, On the loch; 3, Harvest dance. Full score. (Edition No. 70034; net, 2s. 6d.) Orchestral parts. (Edition No. 70036; net, 5s.) London: Augener & Co.

THERE can be no mistaking the purely Scottish character of this suite of three pieces, and especially is it noticeable in following the original version for orchestra, the full score of which appeared last month in Augener's cheap edition. The first two numbers, "By the burnside," and "On the loch," both tone-poems of great charm, lyric in style, and distantly reflecting the plaintive manner of the Scottish songs, are suitably scored for two flutes, two oboes, two clarinets, two bassoons, two horns, and the usual complement of stringed instruments, while No. 3, "Harvest dance," has two trumpets and tympani added to the above, being all that is required to produce a bright contrast with the first two. Many pretty effects, especially for wood wind, are visible in the score, strong evidence of the composer's skill and knowledge of instrumentation. We may add that the work has been successfully rendered at some of the most important concerts in London.

Six Easy Tone-Pictures for Violoncello and Pianoforte. By G. GOLTERMANN. Op. 129. (Edition No. 7684; net, 2s.) London: Augener & Co.

THE six pieces are entitled:—I, Religioso; II, Merry play; III, Dream; IV, Idyll; V, A dance; VI, Silent love. Easy of execution, they are at the same time most attractive, drawing the young player irresistibly to his instrument. Indeed, we venture to say that many older players could entertain with these delightful tone-pictures. The book cannot fail to be appreciated by violoncellists everywhere.

Scales and Arpeggios for the Viola, through all major and minor keys; systematically arranged, bowed and fingered. By EMIL KREUZ. Book I. Through one and two octaves. Book II. Through two and three octaves. (Edition Nos. 7658 a, b; net, 1s. 4d. each.) London: Augener & Co.

OF late years, in consequence of the rage for examinations in musical subjects, as in other branches of education, the necessity of providing complete collections of scales and chords for the use of candidates has been met by the publication of a number of books on the subject, one vying with another in clearness and correctness. Our publishers have kept good pace with the demand, issuing in rapid succession complete scales and arpeggios for pianoforte, violin, violoncello, and lately for viola. The two books for viola come under notice this month, and are in every way similar to those published a short time ago for violin by the same author. Book I. contains all the usual scales (major, minor, and chromatic) and arpeggi on common chords, etc., through one and two octaves, with various bowings. Book II., the same through two and three octaves with, in addition, major and minor scales in thirds, sixths, and octaves. There

is nothing novel in the statement that anyone who has mastered these has practically overcome the mechanical difficulties pertaining to the study of an instrument, but how few can honestly say they have accomplished the task! It has more than once been asserted of violists that they lack an adequate knowledge of their instrument, and are in many cases players who have failed as violinists. Let these books help to clear them of such reproach where such is the case.

Classical Violoncello Music by Celebrated Masters of the 17th and 18th Centuries. Arranged for violoncello with pianoforte accompaniment. By CARL SCHROEDER. S. LANZETTI. Sonatas in A and G major. (Edition No. 5521 and 5522, each, net, 1s.) London: Augener & Co.

THE publication of a correctly printed and carefully edited collection of rare old works by celebrated masters of the 17th and 18th centuries will revive interest in them amongst amateurs, who know the advantage of playing from a copy properly bowed and fingered, just as well as the professional student. The two sonatas in A major (No. 1) and G major (No. 2) by Salvatore Lanzetti, like the earlier numbers of this series, have undergone critical revision, and are now issued in a form which will commend itself to the player. The excellent pianoforte accompaniment by the editor accords exactly with the style of these old masters, and goes far towards making a correct impression of them on the mind.

"Con Amore." Poetical introduction to musical instruction. By J. ALEXANDER. (Edition No. 9171; bound, net, 2s.) London: Augener & Co.

THIS is a neat translation by H. Jones, from the German into English verse, of a work on music by J. Alexander. It gives us in rhyme the needful elementary information so necessary in playing the pianoforte which is more readily committed to memory in this form. It should prove of real assistance to the young student, whose retentive powers want something to stimulate them. It contains the usual rudimentary instruction under these headings:—Elementary—a description of the scales, intervals, etc. Time. Pianoforte playing and practice. Means of expression. Semi-private playing (musical evenings). Poetical pictures from the history of music (Guido d'Arezzo, Palestrina, Bach and Handel, Joseph Haydn, Mozart, Beethoven). The novelty of this little work should surely ensure its success.

RECEIVED FOR REVIEW.

FROM: ALLAN, Glasgow: (Linn), "Sonata."—ANDRÉ, Offenbach: (Bergson), "Scene and Aria," Op. 82.—ASCHERBERG & CO.: (Tolkien), "Victoria Jubilee Te Deum."—J. & W. CHESTER, Brighton: (G. Sampson), Unison Hymn Tunes, Nos. 1 & 2.—CHURCH NEWSPAPER CO., LTD.: "Some Leading Organists."—CURWEN & SONS: (Gilbert), "Six Pastorals."—GOEBBELS: "A Manual of Short and Graduated Singing Exercises."—GUEST: (Gerrans), "Perseverando Vincimus."—HART & CO.: (F. Aslam), "Great is the Lord."—HENRY & CO.: (Mondego), "Impossibilities."—J. HEYWOOD: (Macgill), "Consecrated Melodies."—LYON & HALL, Brighton: (Vaughan), "Mignonette."—NOVELLO, EWER & CO.: (T. Adams), "Cross of Christ"; (J. H. Adams), "A Day in Summer"; (J. F. Bridge), "The Flag of England"; (F. H. Cowen), "A Daughter of the Sea," Four English Dances for Violin and Piano; (Edm. Duncan), "Happy Thoughts"; (Dvorák), "Allegretto grazioso"; (A. J. Dye), "Magnificat and Nunc Dimittis."—"Memory." Song; (Elgar), "Banner of St. George," Imperial March; Eton School Songs, Nos. 7 and 9; (E. German), "It was a Lover and his Lass," and "Masque" from *As You Like It*; (M. B. Foster), "The Queen—God Bless Her," and Benedicite; (Gounod), "Judea" for Violin and Piano; (Hadov), "Sonata Form"; (Handel), "Io giei t'amai," Handel Festival Selection, 1897; (Hervey), "Morning and Evening Prayer"; (H. Hofmann), "Kirmess"; (G. F. Huntley), "Victoria"; Hymns with Tunes for

Commemoration, 1897; (*E. A. Lane*), "For Sixty Years Our Queen"; (*W. J. Lockitt*), "Impromptu"; (*G. C. Martin*), "Short Festival Te Deum," Organ Arrangements Nos. 42 and 45; (*A. C. Mackenzie*), "Benedictus," for Pianoforte and Strings; (*Metcalf & Kennedy*), "Prince Ferdinand"; "Novello's Octavo Anthems," Nos. 557, 564, and 569; "Octavo Trios," Nos. 315 and 316; (*J. A. O'Neill*), "Exercises for the Weaker Fingers"; "Organ Compositions," Nos. 242, 243, 244, 247, 249, and 255; (*C. H. H. Parry*), "English Lyrics," 4th set; *Part-Songs*, Part 6; *Part-Song Book*, Nos. 753, 764, 773, and 778; (*C. Salaman*), "The Butterfly Song"; *School Songs*, Nos. 273 and 450; (*G. Sampson*), "Magnificat" and "Nunc Dimittis," and "O Saving Victim"; (*Schumann*), "Four Studies," Op. 56, "Three Sketches," Op. 58, arranged by Clara S.; "Sketches," Op. 58, edited by Agnes Zimmermann; (*W. H. Speer*), "Jackdaw of Rheims; (*Stainer*), "Little Choir Book," "A Few Words to Candidates for Degree of Mus. Bac., Oxon.," "Violin Makers," 2 and 6 "Italian Songs"; (*Franklin Taylor*), "Scales and Arpeggios"; (*Tours*), "Bells of Lee"; (*Tchaikowsky*), "Select Pieces," 2 books, and 12 pieces, Op. 40; (*J. E. West*), "Victoria March"; (*C. Woods*), "A Greypont Legend"; (*Woolley*), "The Captive Soul";—*D. NUTT*: (*J. F. Bridge*), "Katawampus Kanticles"; (*W. F. Sheppard*), "The Stories of Wagner's *Ring des Nibelungen* and *Parsifal*,"—*L. OERTEL*: (*M. Bergson*), "5me Aria di Concert."—*G. PHILIP & SON*: (*J. Taylor*), "How to Sing at Sight."—*SUNDAY SCHOOL UNION*: (*F. A. Challinor*), "Robert Raikes in the Sunday School"; (*H. E. Nichol*), "Temperance Jubilee Choral Song."—*J. THIN*, Edinburgh: (*Sir H. Oakeley*), "Two Inaugural Addresses on Music."—*C. VINCENT*: (*Cadman*), "I Will Love Thee."—*WERKES & Co.*: (*Allison*), "Caroletta," "Chant des Etoiles," "Pourquoi," "Trictrac"; (*Barker*), "Sacred Songs," Nos. 1 and 2, and "Footsteps of Angels"; (*P. Bevan*), "I Care Not"; (*Caldicott*), "Richelieu March," "Remembrance"; (*Couldery*), Gavotte, "Invitation," "St. Cecilia"; (*Driffill*), "Three Sonatinas," "Two Organ Works"; (*H. J. Edwards*), "Steps of Gold"; *English Series of Original Songs*, Nos. 13-20; (*M. B. Foster*), "Morning Service in A," and "Strolling Players"; (*Gale*), "Blow, Blow, Thou Winter Wind"; (*Gostelow*), "Dream of the Years"; (*Hall*), "Alleluia"; (*Harborough*), "Russian Lover"; (*Heath*), "Au Printemps," "La Galante," "Tarantelle"; (*Jekyll*), "Rêve de Galathée"; (*King*), "Andante and Alla Marcia, for Organ"; (*Lawrence*), "In a Garden"; (*Lockitt*), "O Margarita"; *Male Part-Songs*, Nos. 12, 13, 15, 16, and 17; (*Mason*), "The Man of Sorrows"; (*Newman*), "Serenade for Violin and Piano"; (*Richmond*), "A Sprig of Jessamine"; (*Rogers*), "The King of Love"; (*Russell*), "Victoria"; (*E. Sauer*), "Sérénade française"; (*L. Smith*), Four Songs; (*Tuddenham*), "Polonaise" and "Rigaudon"; *Victoria Book of Hymns*,—*E. S. WERNER*, New York: (*E. J. Myer*), "Position and Action in Singing."—*WILLIS & HALL*: (*Muriel*), "The Other Side of the Gates of Pearl."—*C. WOOLHOUSE*: (*D'Alquen*), "Impromptu, for Cello and Piano"; (*Davy*), "You Will Forget Me"; (*Leipold*), "Midnight Forest Scenes"; (*Willis*), "Caprice for Violin and Piano."

Our Letter from the Opera.

The Foyer, Covent Garden Theatre.
July 20th, 1897.

DEAR MR. EDITOR,—At last—thank goodness!—the season is over. It has been a long season, a dull season, a season of big promises and small fulfilment, a season of high hopes frustrated. For a season to compare with it one must go right back to the old Mapleson days. Of course, many things have been done better than ever they were in the Mapleson days; but, for the time of day, things have been no better: the management has got as far behind 1897 as Mapleson ever got behind 1877. The mere failure to produce operas on the nights for which they were promised, though I made much of it last month, is not so very serious a matter after all. Indirectly it did harm; for it frightened away the Wagner audience. But a more serious complaint is the general low artistic level of the performances, both of the great and of the small operas, the inferior and unintelligent stage management, the poverty and shabbiness and awkward handling of much of the scenery.

These things will have to be remedied if opera, as at present run, is to continue to exist in the future.

Not to generalize superfluously, let me begin with *Die Meistersinger*, which was given soon after *Siegfried*. In point of artistic excellence it was beneath *Siegfried*, and very far below *Tristan*. In not a single respect did it come up to the representation of last year—that representation which was so astonishing an artistic and pecuniary success that we all began to hope that at length good opera was to be established in England on a sound financial basis. Jean, to begin with, was rather worse than he was last year in a part that never really suited him, a part that he always carried through more by sheer force of fine singing than by characteristic acting or a genuine interpretative effort. Jean was never Walther any more than he is Siegfried; but he used to sing so magnificently that none of us cared very much what he was: it seemed enough that he sang the music as no one else living could sing it. This year he has not been in his best voice, and his acting—of Walther at least—has fallen off since last season. He introduced a number of Italian-tenorisms, which were in the last degree annoying. For example, in the first act, he sang the trial-song facing the audience instead of the judges; in the last act the hillock was placed in the middle of the stage, and Jean stood on it with his back turned to Eva, Sachs, and the crowd who applauded him. The wonder is that they did applaud him: I would not, had it been my lot to be amongst them. Wagner should have written an alternative version of the chorus with which they accompany the last verse, for use when the tenor faces the gallery. In fact, I should not blame Mr. Ashton Ellis, Mr. Chamberlain, or anyone else who did it now, providing only that the musicianship came up to Wagner's. The chorus, of course, should be made to express high approval of the singing, but the strongest condemnation of the acting and the manners of the offending tenor. There were equally irrational and irritating things in the scene in the second act. But, to tell the truth, the part of Walther does not fit Jean at all: he has never got thoroughly well "inside it," and he does nothing in it with the enjoyment that he derives from doing *Tristan*, and even *Siegfried*. Madame Eames is not at all a girlish-looking Eva, and therefore she wants to do Eva; and, after all, one cannot mind that, for her singing is so exquisite, and her acting now and again so much better than anything Madame Eames gives us in any other part, that she almost deceives one into the belief that her tall, stately figure is the figure Wagner had in his mind when he wrote the music. In the scenes with Sachs she was exquisite; and in the sextet she nearly caused an encore. Better even than Madame Eames's Eva is Brother Edouard's Sachs, which is rough, hearty, good-natured, and yet withal touched with temperament (in the French sense). His singing of the maimed version of the cobbler's song had a peculiar nobility belied with its humour; and in the fragment of the long soliloquy at the beginning of the last act he gave us fine technical vocalism combined with a rare depth of feeling. Mr. Bispham's Beckmesser is getting too mechanical in its humour—too elaborate in the thoroughness of its working out, too little spontaneous, too little fresh. Of the other characters I need only say that Bonnard, as David, was lively, and at times funny; that the ever-useful Bauermeister was a competent Magdalena, and that the Watchman utterly ruined one of the loveliest scenes in opera by insisting on staying near the footlights to chant his nightly cry. If it is not an infringement of the Truck Act, the management should certainly fine any singer found near the footlights.

The stage-management was not good either in *Le Nozze di Figaro* or in *Don Giovanni*, both of which were produced later on in the month. In both of them we had all the old sillinesses of Italian opera, as it used to be, revived. In neither of them was the slightest attention paid to the obvious intentions of the composer and the librettist. "Business" never dreamed of by either was freely introduced, as has invariably been done for years: the "business" which the music positively clamours for was left undone. It became broad daylight at midnight. When it should have been broad daylight, the footlights for some unexplained reason were sometimes left turned down. Bells and boatswain's whistles were loudly heard. The prompter's voice could be distinguished at the back of the stalls. The chorus was unwashed, unshaven and shabbily attired, and it behaved itself not at all well. And besides these faults, resulting from carelessness or lack of judgment on someone's part, there were such faults as the creaking or actual sticking of scenes. I am bound to go on grumbling at these things from the beginning until the end of the season; for though they might easily be rectified in a few minutes, if someone in authority would take five minutes to think, they are so annoying as utterly to spoil representations that might be wholly enjoyable and praiseworthy. *Figaro*, for instance, the most delightful comic opera in the world, and the loveliest, might have been, if not perfect, at least satisfactory, with the cast we had on the first night of its revival. Madame Eames looks better as the Countess than in any other part she undertakes: indeed, no one could look the part better than she does, and no one now before the public could do it half so well. Moreover, she sings such songs as the "Dove sono" with absolute perfection of vocalism, and with a sincerity of expression that simply goes clean out of reach of criticism—one can only admire. Then Edouard de Reszke is not at all bad as the Count. Miss Zélie de Lussan is only middling as Cherubino: it is a hoydenish, merely good-natured reading of a singularly delicate part. Those who remember Miss Marie Engle in it might wonder why she did not sing it again, if it were less widely known that the ways of impresarios are inscrutable. Ancona's interpretation of *Figaro* is so far from being an interpretation that I should much like to put him through an examination with a view of ascertaining whether he has the faintest idea of what the story is all about. The Susanna, Miss Clementine de Vere, has not a great voice, but what she has is not unpleasant, and she is free, moreover, from prima donnaisms. So, on the whole, the cast was good. The orchestra was not. It was the poorest we have had at Covent Garden this year. The two sides got away from each other and had charming little games, each on its own account. It was rough, and for the most part wretched in tone quality. But, at any rate, we had the satisfaction of hearing the recitatives rightly accompanied for the first time in England; that is to say, instead of being accompanied on the 'cellos—which used to produce a most hideous scraping—or on all the strings from parts written out in haste by some conductor of no importance, or by a copyist, they were played by Mr. Arnold Dolmetsch on the new harpsichord which was described in these columns some time ago while it was being exhibited at the New Gallery. I see that a number of wise people are declaring, on the authority of Michael Kelly, who was no authority at all, that when *Don Giovanni* and *Le Nozze* were produced the accompaniments were played on the piano. In the first place, I am strongly inclined to doubt it; in the second, even if the statement be true, the piano of that day was far more like the harpsichord

than the piano of the present day in tone. To play a part intended for it on a modern grand is nearly as preposterous as to play it on a church organ. Until a piano like it is made, the original effect is much more closely approached by using the harpsichord; and we must always bear this in mind, that even if the piano was used once, yet, since pianos were scarce in those days, the harpsichord must have been used scores of times in Mozart's hearing, and (since he is not known to have objected) probably with his approval. On the other hand, he can never have heard a modern grand. So what I say is, when in doubt, play harpsichord, especially as Mr. Dolmetsch plays it with the greatest skill and in the best taste, and the effect is beautiful beyond belief. But even Mr. Dolmetsch's fine playing, and the singing and acting of the best of the artists I have mentioned, were powerless to make the whole representation more than middling against the sundry disadvantages I have also mentioned. Still, it was much to have even a middling rendering; and when a few changes are made at Covent Garden, adequate performances of Mozart's operas may confidently be expected.

About *Don Giovanni* there is not very much to say, for what has been said about *Figaro* applies there as well. Mr. Dolmetsch played the harpsichord as exquisitely as before; M. Renaud, the new Giovanni from Paris, was excellent, if not quite up to the level of a Maurel; Miss Macintyre did passably well with the wearisome part of Elvira; Miss Zélie de Lussan was a tolerable Zerlina; while Fugère as Leporello, and Gilibert as Massetto were both genuinely funny. Yet—yet—for reasons I have talked about scores of times here, and may have to talk about scores of times again (What?—ED.), the performance was little or perhaps no better than that of *Le Nozze*. The orchestra was a little finer; but too rough and mechanical in its handling of the sensitive and finished music.

Well, Mr. Editor, you will be delighted to know that my grumblings at the management are over for this year. But don't delude yourself into imagining that this article is finished yet. You may interpolate interjections into my copy; but you cannot stop me until I am done; and there are a few words to say about the two new operas produced at Covent Garden. But since neither *Der Evangelimann* nor *Inez Mendo* is exactly an opera of the first order I shall deal with them briefly. The first is written for the German market; the second for no market at all by a clever young Frenchman, who is far too rich ever to be fairly criticised by his friends. *Der Evangelimann* arouses my wrath by its cant; *Inez Mendo* merely makes me languish wearily in my stall. The story of *Der Evangelimann* is simply Adelphi or Surrey melodrama; the story of *Inez Mendo* is Parisian melodrama. The music of *Der Evangelimann* is heavy, inert, pretentious at times, at times colourless and weak; the music of *Inez Mendo* tries to sparkle right through, but is no more capable of it than a bottle of champagne that has stood uncorked for a week. What more need I say about either of them?—Your devoted servant,

ITALIANOPHILE.

Concerts.

PHILHARMONIC SOCIETY.

THE last Philharmonic Concert of the present season was given on July 1st, when Mr. Herbert Bunting was very successful with his overture entitled *Spring and Youth*. Winter and age so often find their way into the works of modern composers, that it is an agreeable change to see a rising musician

HIAWATHAN SKETCHES

for Violin and Pianoforte

by

S. Coleridge-Taylor.

Op. 16.

(Augener's Edition N^o 7356.)N^o 1. A TALE.

"O good Iago,
Tell us now a tale of wonder,
Tell us of some strange adventure,
That the feast may be more joyous." etc.
(Longfellow.)

Allegro risoluto ♩ = 120.

Musical score for Violin and Piano, titled "HIAWATHAN SKETCHES, N^o 1. A TALE." The score is in G major (one sharp) and 2/4 time. It begins with the tempo marking "Allegro risoluto ♩ = 120." The Violin part starts with a *mf* dynamic, and the Piano part starts with a *ff* dynamic. The score is divided into three systems. The first system shows the initial entry of both instruments. The second system features a *f* dynamic in the Violin and a *dim.* marking in the Piano. The third system includes a *p* dynamic in the Violin and a *cresc.* marking in the Piano, leading to a *ff* dynamic in the Violin. The score concludes with a final cadence in the Piano part.

Music Printing Office. 10, Lexington Street, London, W.



Copyright 1897, by Augener & Co

pizz.

arco

fp

f

p

mp

cresc.

ff

dim.

p

f rit.

rit.

a tempo

pp

pizz.

arco

mf

f

mf a tempo

f

fp

cresc.

f

ff

rit.

sf

rit.

rit.

rit.

Da capo sin' al segno,

*Da capo sin' al segno,
S e poi la Coda.*

CODA.

The musical score for the Coda section consists of four systems of music, each with a piano (p) and violin (v) part. The key signature is one sharp (F#) and the time signature is 4/4.

System 1: The piano part begins with a *mf* dynamic and a *ped.* marking. The violin part has a *cresc.* marking. Both parts end with a *cresc.* marking.

System 2: The piano part begins with a *f* dynamic. The violin part has a *p* dynamic. Both parts end with a *p* dynamic.

System 3: The piano part begins with a *dim.* marking. The violin part has a *dim.* marking. Both parts end with a *ped.* marking and an asterisk (*).

System 4: The piano part begins with a *morendo* marking and a *pp* dynamic. The violin part has a *pp* dynamic. Both parts end with a *rall.* marking.

striving to write cheerfully. Mr. Bunning has made good use of these pleasant themes. Perhaps we might accuse the composer of somewhat heavy scoring, considering the joyousness of his subject; but nobody at the concert had a fault to find, and why should we? Suffice it to say that Mr. Bunning, who conducted his own work, had an enthusiastic reception, and the quality of his music leads to the hope that he will produce something still better in the future. But no doubt the audience thought the most striking feature of the concert was the symphony in E flat, No. 4, of Alexander Glazounow, the Russian composer. The Muscovite musicians are so anxious to be original, that we have in this work the singular omission of a slow movement, a feature of novelty which we venture to say is not an improvement. True, there are "introductions," but, clever as they are, they do not make amends for the absence of a movement which is most valuable as a means of contrast, if for nothing else. But the peculiarity of modern Russian music is its astonishing vigour, and the use of Slavonic themes, especially in the scherzo, gives a freshness and energy to the work impossible to ignore. That M. Glazounow is a musician of great capacity goes without saying. If we might prefer a little more variety, for example, such as we find in Beethoven, and more recently in Brahms, we are by no means indifferent to the new and often striking ideas with which the symphony abounds. Nor can we speak without respect of the ability the Russian composer displays as a conductor. We have had of late so many and such famous orchestral conductors, that it is almost a wonder M. Glazounow ventured to direct his own work. Possibly he thought that nobody else would understand it so well. At all events, he had every reason to be gratified with his reception; and it was also worthy of remark that this break in the old traditions, instead of being resented by the subscribers and audience, seemed to be welcome. The forward movement to "fresh woods and pastures new" was just what the society required. However valuable conservative traditions may be, it is not always safe to rely upon past successes. When Beethoven was first tried at the Philharmonic, there were "old fogies" who shook out the powder from their wigs, and said with bated breath, "This will never do"; and no doubt a few still wonder if it is the right policy to introduce Russian composers to London. Fortunately, genius has a way of striking out a path for itself, and of asserting its potent influence. Happily, there was plenty of music by the great masters to balance the rest of the programme, and M. Siliti, the Moscow pianist, gave a splendid reading of Beethoven's "Emperor" Concerto, one of those masterpieces in which only one pianist in a hundred satisfies the hearer. M. Siliti reached the "height of his great argument," and pleased so much that the more exacting portion of the audience called lustily for more. The pianist thought that to play Beethoven with such mastery as he had done was quite enough, and he refused to be coaxed into giving an extra piece, which usually in such cases is something entirely different in style. The vocalist was the delightful Mlle. Landi, who, according to some by no means imperfect judges of vocal art, is the first of living concert-room singers. She was in charming voice, although we should have been glad to hear such exquisite vocal skill employed upon more interesting music than Dalila's first air, "Printemps qui commence," by no means the best of M. Saint-Saëns' inspirations. Mlle. Landi also gave two airs from Handel's Italian operas. But, great as that master is, such music hardly repays revival at the present day. The *Meistersinger* overture, always pleasant to hear, and in this instance well played under the direction of Sir A. C. Mackenzie, brought the concert and the season to a successful conclusion.

GUILDHALL SCHOOL OF MUSIC.

AT the Lyceum Theatre on July 5th the students of the operatic class gave a performance of Flotow's *Martha*. It is not possible to speak in complimentary terms of the representation, for several reasons. In the first place, it was by no means a happy selection; young, impressionable students ought to be trained in a better operatic school. Flotow's flimsy composition has more the character of a commonplace ballad opera than of a work from which students could learn anything, and another objection was that *Martha* had for many years been constantly performed at Covent Garden by the greatest of modern vocalists. Many

who were present at the Lyceum Theatre must have distinctly remembered these great artists in the various characters. The comparison was most unfortunate for the Guildhall students, and the result brought a certain amount of discredit upon the pupils, as well as upon the institution itself. For one could hardly think favourably of the judgment displayed in permitting novices to place themselves in comparison with the most experienced professional vocalists. Out of hundreds of operas which would have enabled students to display their training and capacity, it was certainly most unfortunate to choose a hackneyed, flimsy work like *Martha*, which was turned into quadrilles, waltzes, and galops half a century ago, and which, after all, mainly survives because the composer artfully introduced a melody infinitely superior to anything he has written himself—that is Moore's lovely song, "The Last Rose of Summer," the graceful words and charming melody making a delightful contrast to the humdrum phrases of *Martha*. This opera has, it is true, been popular, but mere popularity is by no means the chief recommendation for students who are being taught to develop their talents and vocal gifts. If popularity alone were of value, they might as well select the latest music-hall ditties. The popular principal, Mr. W. H. Cummings, conducted, and did all he possibly could to atone for the shortcomings of the young people, who for the most part did not sing remarkably well, and had the most rudimentary notions of acting. We trust in future some work may be chosen in which the students may not be exposed to comparisons with famous vocalists. Anything would be better than such a worn-out opera as *Martha*.

CRYSTAL PALACE CONCERTS.

ANYTHING likely to arouse attention and to secure the continuance of the admirable Crystal Palace concerts deserves hearty encouragement, and therefore we welcome an official announcement which may—and we hope will—bring good results. Visitors to the Palace will endorse the views of the management, that the excellent concerts do not always receive the attention they deserve. This is no fault of Mr. Manns, nor can the orchestra be blamed. The statement referred to says that the directors have resolved to completely change the musical arrangements. It used to be the custom to close the Palace much earlier than at present, consequently it was useless for the band to play in the evening. But now that the building remains open until ten o'clock or even later, the directors feel that the services of the orchestra can be turned to account later, and thus concerts can be given when there will be musical visitors present. Possibly some of the instrumentalists may not like the change, but if they resign, Mr. Manns may be trusted, as heretofore, to engage musicians who will be glad to play in a band famous throughout Europe, and under a conductor of the highest merit and extremely popular. The forty-second series of Saturday concerts will commence on October 9th, and there will be eight concerts before Christmas. It is to be hoped that the alterations proposed will tend to sustain the high reputation already won by Mr. Manns and his fine orchestra; and if this reputation is increased, so much the better. It will only be the legitimate reward of sterling merit and commendable enterprise. On Saturday, July 17th, the festival of the Tonic Sol-Fa Association was given on the Handel Orchestra, in presence of a large audience. A concert was given by 5,000 juvenile chorists, also a Welsh concert, in which 4,000 took part, and 3,000 adult Tonic Sol-Fa vocalists performed on the Handel Orchestra in the afternoon. Various hymns and choruses were given, including Sir John Stainer's *A Soldier's Life*. A little more variety was desirable in the Welsh selection, the programme being made up from works by Dr. Joseph Parry, of Cardiff, one or two of whose compositions were somewhat too ambitious. One called *A Dream* suggested that the composer was something of a dreamer, and not altogether a cheerful dreamer, for in one portion there were "visions of hell" and the "moans of lost souls." There is a kind of introduction for the orchestra suggesting "night and sleep," and this is by no means the worst part of the composition, which happily concludes with "visions of heaven." There are probably many choral societies who will perform the work, although four brass bands are included in the score. It is just possible that *A Dream* may

go quite as well without the four brass bands, the effect of such instruments being not favourable to dreaming as a rule.

THE MUSICAL TRADES EXHIBITION.

It was a pity that this exhibition, given at the Agricultural Hall from July 9th to the 20th, did not appeal more artistically to the musical public. It was a chance lost for cultivated amateurs, and experienced professors could not be expected to feel much enthusiasm for boisterous vocal competitions by novices, or the banging of the grand pianoforte by young ladies all intent upon giving their own particular ideas of a "Rhapsodie Hongroise" by Liszt. It must have been a severe trial for Signor Tito Mattei and M. Li Calsi to listen to thirty amateur pianists playing the same piece. They fulfilled their mission, and prizes were duly awarded. The attainment of a lofty musical ideal will not be achieved in this manner. It is the kind of thing associated with cricket matches, rowing clubs, and athletic sports, rather than the divine art of St. Cecilia. There were violin competitions almost as exacting under the direction of Signor Erba. By a merciful dispensation of Providence we escaped a "comic song competition," which fortunately for everybody was abandoned. Thirty amateurs singing the same humorous ditty would, we think, have been too much for the strongest nerves. Something may yet result from "Music Trades Exhibitions," but it can hardly be artistic progress.

SIGNOR DUCCI'S CONCERT.

SIGNOR DUCCI at his concert given at Queen's Gate, treated the audience to a novel work, *La Serva Padrona*, of Pergolesi. The little opera was a failure when first produced, but it has been popular in Italy ever since. The "Stabat Mater" of the composer is well known. It was written a few days before his death in 1736. Signor Ducci was to be commended for introducing such a novelty. It was accompanied on a spinet two centuries old.

M. DELAFOSSE'S CONCERT.

THERE are evident signs that the pianoforte recital has lost its charm. Like the bicycle craze and other whims of the hour, it has, as Tennyson would have said, "had its day and ceased to be." One of the latest pianists to appeal to the public in this way was M. Delafosse, the really excellent Parisian performer. But even with the assistance of the famous Madame Sarah Bernhardt, an audience could not be tempted to St. James's Hall on July 6th. M. Delafosse, unlike many Parisian pianists, does not stand aloof from the great German masters. He played Beethoven, Schumann, Bach, and others, and displayed his customary ability in some selections from modern composers of the French school. One novel item of the afternoon was the recitation by Madame Bernhardt of "*Le Coucher de la Mort*," by Montesquieu, which M. Delafosse accompanied. But the glory of the pianoforte recital has departed, and will probably not revive any more.

M. WILHELM GANZ'S CONCERT

WAS given this year at the Portman Rooms, and was graced by a distinguished assemblage of aristocratic and artistic visitors, among the latter being Madame Patti, who did not, however, sing at the concert. Madame Marie Engle brilliantly interpreted "*Je suis Titania*" from *Mignon*. Miss Georgina Ganz sang with much refinement and vocal skill, and Miss Clara Butt was heard to advantage in Handel's *Ombra mai fà*. Mr. Ben Davies sang the Liebeslied from *Die Walküre* with great effect, and M. Journet declaimed Wotan's farewell to Brünnhilde with great artistic power. Madame Belle Cole, Miss Alice Gomez, Mr. Kennerley Rumford, Mr. Charles Ganz, and others took part, and Mr. Wilhelm Ganz was associated with M. Johannes Wolff and M. Hollman in a Mendelssohn trio. Mr. Ganz also gave some pianoforte solos with his accustomed taste.

MISCELLANEOUS MUSICAL ITEMS.

AMONG the best of the morning concerts during the month was that of Miss Pauline Joran at the residence of Lord Wolseley. —The new ballet, *Victoria and Merrie England*, with the tuneful music of Sir Arthur Sullivan has proved a great success at the

Alhambra. Some of the music was heard at the Duchess of Devonshire's famous ball, where Mrs. Ronalds appeared as Euterpe and represented Music in a more picturesque fashion. The Princess of Wales distributed prizes to the Royal Academy students on Thursday, 22nd. —The schools and colleges have been unusually active for the time of year. —The Royal Academy operatic night took place at Tenterden Street on the 20th, and being less ambitious than the Guildhall School performance, was successful. The chamber concert of the above institution was given at St. James's Hall on the 21st. —A new comic opera, *The Merry Monk*, was produced on Thursday, July 15th, by Mr. Augustus Bingham. The period of the opera is during the contending factions of the Valois and the Guises. *The Merry Monk* is a Hibernian friar of a very jovial disposition. He is called Frère Benito, not a very Irish-sounding name, and the drollery is caused by his readiness to marry any engaged couples introduced to him. Mr. Llewellyn is the composer, and his music is brighter than most compositions of the kind. *The Merry Monk* was produced at the Matinée Theatre recently, St. George's Hall, but this comic opera is not likely, we imagine, to make a sensation. —At Chelsea Town Hall, on Saturday, July 3rd, Madame Albani gave a concert to the Colonial visitors. The Canadian *prima donna*, being in fine voice, was heard at her best in various operatic and other melodies, and the Colonial audience was enthusiastic and encored several of her songs. —Mrs. Charles P. Smith, the popular lady superintendent of the Guildhall School, has received some handsome presents and a complimentary address from the pupils. —Two hundred and twenty-five members of the Leeds Festival Choir came to London to sing at the International Congress of Naval Architects at Queen's Hall on July 15th. The orchestra of the Royal College, conducted by Professor Stanford, also rendered valuable assistance. —At Mlle. Pancera's third recital, given in St. James's Hall on June 30th, the pianist more than confirmed the good impression previously made, since not only was her execution brilliant and touch excellent, but her style was characterized by more restraint and refinement than on former occasions. Among various items by Brahms, Noskowski, Liszt, and others (not to mention the inevitable Bach "*derangement*!"), a very melodious sonata by Schytte, Op. 54, was introduced, of which Mlle. Pancera gave a tasteful rendering.

NOTES ON THE ACADEMIES.

As we go to press, the students of the London Academy of Music are giving a vocal and instrumental concert in St. George's Hall, Langham Place. After the concert there will be a presentation of diplomas and medals to those students who have successfully passed through the examinations held there last month. That they have not been sparing with their awards is amply shown in the long list of prize-winners—too long for insertion this month.

On Wednesday evening, July 14th, the pupils of the Royal College of Music gave another of their excellent concerts. It was begun by a performance of Brahms' Quartet for piano and strings, in G minor, Op. 25, by Herbert Hamilton, William Read (scholar), Edward Behr, and Robert Grimson (scholar). Schubert's "*Neugierige*" was sung by Wallace Kennedy (scholar), "*Bois Épais*" (Lully) by James McInnes, and "*The Knotting Song*" (Purcell) by Mabel Bond. Mary Noverre (scholar) played Saint-Saëns' Concertstück for violin; Edgar Bainton gave a rendering of Schumann's Sonata for piano, in G minor; and the concert was then brought to an end by a performance of Tchaikowsky's Quartet for strings, in E flat minor, by Samuel Grimson (scholar), Ethel Rooke, Edward Behr (scholar), and R. Purcell Jones (scholar).

The Robert Newman prize offered by the Royal Academy of Music was competed for on Saturday, June 26th. The examiners, Messrs. Alfred Hollins, Edwin H. Lemare, and F. A. W. Docker (chairman), awarded the prize to Eustace Turner, and highly commended George D. Cunningham.

On July 5th the students of the Guildhall School of Music gave a passably good representation of Flotow's opera, *Martha*. After taking into account the fact that the performance was given by students, this is really the best that it is possible to say in its favour. Lady Henrietta was taken by Miss Mabel Engelhardt; to Miss Edith Clegg was assigned the part of Nancy; Mr.

Griffiths Percy was the Plunket; Lionel was taken by Mr. Frank Ascoug; Mr. W. Keith played the part of Sir Tristan; and Mr. Edwin Preston impersonated the Sheriff of Richmond.

A students' chamber concert was given by the Royal Academy of Music at St. James's Hall on Wednesday afternoon, July 21st. The concert opened with a portion of the Quartet in G minor for pianoforte, violin, viola, and violoncello, by Brahms. The performers were Miss Marian White, Mr. Aldo Antonietti, Mr. Vernon Addison, and Miss May Mukle. The solo parts for the 'cello were brought out splendidly, as were also the parts for violin. The expression of the rendering was good, but greater charm would have been added to the piece by just saving the time here and there, thus preventing it becoming too mechanical. The really most important items of the concert were some compositions by the students of the Academy. Two songs by Percy Hilder Miles (Macfarren scholar) would have been none the worse for a little more individualism, but that by Aldo Antonietti was full of choice melody and originality. The 'cello solos by Miss May H. Mukle were received with great applause, which was well merited. The second, a "Spinnlied," by Popper, might just as well have been called, say, "A Skirl of the Pipes," so much did it resemble the bagpipes. On the whole, it can safely be recorded as another of the Academy's successes.

Musical Notes.

MOST of the principal artists of the Grand Opéra, Paris, except those who are engaged at Covent Garden, being away holiday making, the directors are using the opportunity to make preparations for the production of the *Meistersinger*, which, with the French title of *Les Maîtres Chanteurs*, is to be the chief feature of the winter season. Negotiations appear to have been going on for some time with a view to the engagement of Mlle. Delna at the Grand Opera, but the rumoured engagement has been so often asserted and contradicted, that it will be safest to wait for more positive information. Should an engagement be effected, it is said that the young lady will appear as Cassandra in the *Prise de Troie* of Berlioz. M. Massenet intends to add a new scene to the score of his opera *Thaïs*; it will precede and introduce the scene of the entry of Thaïs into the cloister. It is stated that MM. Ed. Noël and Lucien d'Hève are writing a grand opera-féerie, founded on the old French legend of Blanche-Neige, to be set to music by M. Paul Vidal.

FOR some unknown reason M. Carvalho has decided to postpone the production of M. Georges Pfeiffer's *Jacqueline* at the Opera Comique till next season, although the work has been for some time past in rehearsal. Perhaps by way of compensation, he has engaged Mme. de Nuovina to appear as Carmen, a part in which the lady was very successful. But previous to the production of *Jacqueline*, M. Carvalho is engaged to produce Massenet's new opera *Sapho*, the score of which is now complete. The part of Sapho is to be played by Mlle. Calvé. Besides the two works already mentioned, M. Carvalho has on hand a short work, entitled *Caprice de Roi*, by M. Paul Puget, as well as *Le Spahi*, by M. Lucien Lambert, and a piece called *Louise*, by M. Gustave Charpentier. It can hardly be supposed that all these works will be produced in the course of the next season. In consequence of the indisposition of M. Danbé, his chief conductor, M. Carvalho has found it necessary to engage another conductor to assist M. Danbé, and his choice has fallen on M. Alexandre Luigini, the experienced conductor of the Grand-Théâtre de Lyons.

THE startling announcement is made from Paris that M. Lamoureux has decided to discontinue his Sunday

concerts at the Cirque d'Hiver, and that he has paid off all the members of his orchestra. Considering that these concerts have always had the reputation of being pecuniarily as well as artistically most successful, the step now announced is almost incomprehensible, unless the rumour be true that M. Lamoureux contemplates founding a Wagner theatre at Paris, of which he would be both manager and conductor. Such a scheme has been attributed to him for some time past. Besides the Lamoureux concerts, it is said that the Sunday concerts given at the Grand Opéra are also to be abandoned. It seems probable, therefore, that next winter there will only be two regular series of orchestral concerts in Paris—those of the Conservatoire and those of M. Colonne.

M. SAINT-SAËNS has been invited to give a series of concerts in Sweden and Norway. He is also reported to be engaged on a lengthy lyrical composition, the words of which are by M. Louis Gallet, which is to set forth the history of the nineteenth century, and which is to be performed for the first time on the occasion of the Universal Exhibition, which is to take place in 1900.

THE winner of the Grand Prix de Rome this year is M. d'Ollone, a pupil of MM. Massenet and Leneveu. The cantata to be set by the candidates was a poem by M. Charles Morel, entitled "Frédégonde," of whom one would think the Parisians must by now be thoroughly weary.

SOME twenty years ago a sort of comédie-vaudeville, entitled *Le Cabinet Piperlin*, had a great run as a play at the old Athénée. It has been discovered that the late composer Hervé wrote a complete musical score for this work, but the music could not be given with the piece as few of the artists engaged were vocalists. But the score has now been examined and found so charming that the director of the new Athénée has resolved to produce the work with Hervé's music for the opening of his next season.

THAT prolific producer of operettas, M. Louis Varney, whose *Papa de Francine* has been such a remarkable success, has two other works of the same class on hand—*Les Demoiselles de Saint Cyrien*, which is destined for the Théâtre de Cluny, and *La Princesse Bébé*, which is to be given at the Athénée Comique.

THE Alcazar d'Hiver, which in the days of the Second Empire was, thanks to the vogue of the famous Thérèse, one of the most popular café-concerts of Paris, has just been demolished.

THE well-known Flemish composer, Jan Blockx, is writing a new grand lyric drama, founded on the old story, Tyll Eulenspiegel. The authors of the libretto are MM. Henri Cain and Lucien Solvay. Thanks to his last work, the *Herbergs Princesse*, M. Blockx has become perhaps the most popular of Flemish composers.

THE production of Puccini's new opera *La Bohème* in a German version, by Ludwig Hartmann, at the Royal Opera of Berlin, on June 22nd, appears to have been a conspicuous success, although some of the critics do their best to disparage the work. But as it has continued to have three performances a week, its success with the public would appear to be indisputable. The book is not laid out so as to give much opportunity for dramatic effects, and the development of the story straggles on rather than moves forward. Nevertheless, the composer has found many opportunities for introducing melodious phrases and passages of much feeling. The opera was well put on the stage, and the chief parts were excellently represented by Frau Herzog and Frl. Dietrich, Herren Naval, Bachmann, Hofmann, and Krasa. Herr Steinmann conducted. It is believed that

Leoncavallo's opera on the same subject, and with the same title, will also be brought out before long at the Royal Opera. At the Theater des Westens at Charlottenburg, which adjoins Berlin, the opera *A Basso Porto*, by Niccolò Spinelli, was produced on July 2nd with complete success. This is a drama full of horrors in the modern Italian style, after the fashion of the *Cavalleria*. The music, however, has very conspicuous merit. It has melody, dramatic vigour, a striking power of expression, and some of the concerted movements are remarkably well written. The part of the heroine was played by Frau Moran-Olden with great effect, and most of the other parts were adequately filled. The composer, who was present, was repeatedly called for and overwhelmed with applause.

The Geisha continues to have a prosperous run at the Lessing Theatre of Berlin. After some eighty performances its popularity seems to remain unabated.

MUSICAL festivals in Germany are not much more prosperous from a pecuniary point of view than those of our own country. The Lower Rhine Musical Festival and the festival at Stuttgart both show a balance on the wrong side, which is generally attributed, as in our own country, to the enormous expense of engaging distinguished soloists.

ALL tickets for the forthcoming performances of the *Ring* at Bayreuth are already sold, and only a few for *Parsifal* remain unsold. Rehearsals began on June 15th under Herr Mottl. A new set of books of words has been prepared for these performances, which have at the side of each page of text, references to the different Leitmotifs used, the notes of the motifs in question being given in musical type at the end of each act. These references will doubtless be of great use to persons not familiar with the music.

THE enormous collection of material and literary objects relating to the life and works of Richard Wagner, formed by Herr Oesterlein of Vienna, has at length found a permanent home at Eisenach, in the Villa Reuter, and the museum was opened to the public on June 20th. Hofrath Professor Joseph Kürschner has been appointed curator for life. The collection fills twelve rooms.

THE news that Professor Erdmannsdörfer had resigned his post at Munich is declared to be incorrect. He will continue to hold the post of Hofkapellmeister, and will conduct the next season's concerts of the Royal Academy.

THE very remarkable success of Kienzl's *Evangelimann* is shown by the fact that since its production two and a quarter years ago it has been performed at a hundred different theatres in Germany. Probably of no other modern opera could this be said, with the exception of *Hänsel und Gretel*.

THE trial relating to the Berlin musical critics, scandal, of which we spoke two or three months ago, has not yet been decided, but Herr Tappert, the most important of the two critics inculpated, has admitted that he has sometimes accepted money from artists whom it has been his duty to criticise, a proceeding which he excuses, or justifies, on the ground that the money so received was in return, either for instruction given, or for necessary cab fares, refreshments, etc. Public opinion, however, seems to be unfavourable to Herr Tappert, and whatever the judgment may be, he will probably sink in public estimation. There is, however, no ground whatever for supposing that any of the Berlin critics of repute are or have been guilty of any such practices.

MOZART'S *Così fan tutte* was produced at Munich, on June 25th, according to the composer's original score,

without any of the additions or omissions by which the integrity of the work has hitherto been almost invariably destroyed. As regards scenery, costume and all details of performance, the same care was bestowed as has already been exhibited in the production of *Don Juan* and *Figaro*, and the result was a most brilliant success for Mozart's hitherto unappreciated work.

IT has been generally believed that Brahms' last work, the "Four Serious Songs," Op. 121, was inspired, or, at least, suggested by the death of Mme. Schumann. But an old friend of Brahms, Herr Alwin von Beckerath, declares that he was present when Brahms played the songs from the manuscript, and that he turned to the persons present and said in a tone of much emotion: "I have written these for my own birthday." This was in May, 1896.

VISITORS to Germany in September may like to know that some operatic performances on Festival scale will be given at Carlsruhe, under the direction of Herr Mottl. The works to be given are Gluck's *Orpheus*, Mozart's *Magic Flute*, Beethoven's *Fidelio*, Berlioz's *Les Troyens*, Wagner's *Tannhäuser*, *Lohengrin*, *Tristan* and *Meistersinger*, Liszt's *St. Elizabeth* and the new lyrical opera *The River Sprite* by the brothers Hillemecher. The Hoftheater is shortly to be rebuilt with all the latest improvements.

THE Hamburg Stadttheater, which under Herr Pollini has long been distinguished for its constant succession of novelties, bids fair next season to eclipse all previous records. It is proposed to produce Leoncavallo's *Bohème*, Bungert's *Odysseus*, Weingartner's *Genesis*, Bizet's *Maid of Perth*, Godard's *Vivandière*, Von Chelius' *Haschisch*, Humperdinck's *Königskinder*, and a one-act opera, *König Magnus*, by a composer named Nordermann, a name unknown to us. There is also a talk of producing the drama *Gün*, by Adalbert von Goldschmidt, a work which has already been a good bit puffed in advance.

FRL. MARIE JOACHIM, who has now severed her connection with the opera house of Weimar, where she was never allowed a proper opportunity to display her talents, has been engaged for the opera house of Cassel.

IT would seem that the days of the Viennese operetta are nearly numbered, notwithstanding that Johann Strauss, Millöcker and Carl Zeller still survive to carry on the genus. The famous theatre An der Wien, finding it difficult to procure a constant supply of successful operettas, is said to be about to change its character, and to devote itself to the production of operas of the ordinary class. The *Bohème* of Puccini and a new opera by Ignaz Brüll are said to be chosen to begin this experiment.

A MEMORIAL tablet to Von Bülow has been affixed to the house at Hamburg where he spent the last years of his life.

PROFESSOR ANTON KRAUSE, music director at Barmen for the last thirty-eight years, conductor of the subscription concerts and of the Singverein of that town, is, owing to ill health, compelled to give up the post which he has filled with so much credit to himself and profit to the cause of music. A pupil of Friedrich Wieck's, Krause was an excellent pianist, an admirable teacher, and a remarkably able choral conductor.

THE municipality of Milan has refused to grant any subvention this year to the theatre of La Scala, and it seems probable that this, the most important theatre of Italy, will remain closed during the next season—an event which we believe to be unprecedented. Milan will not, however, be left without an opera if it be true, as it is reported, that Sig. Sonzogno intends to

resume the management of the International Lyric Theatre, of which he was the founder. He has issued the prospectus of a season of opera, to last from autumn till Lent, which includes among the works to be performed the *Bohème* and *Medici* of Leoncavallo, the *Chénier* of Giordano, three works of Mascagni, and a large number of modern French operas. Two novelties figure in the list—*Il Voto* by Giordano and *L'Arlesiana* by Ciléa. Two ballets also are promised, *Coppelia* by Delibes, and *Javotte* by Saint-Saëns.

THE history of a new opera, *Tirza*, by Sig. Lombardi, is thus summed up by the *Trovatore*:—On the first night, audience numerous and bored; on the second day, very scanty audience; the third performance could not take place in consequence of the indisposition of an artist, nor the fourth, and any subsequent ones on account of the indisposition of the public.

ACTIVE preparations are being made at Bergamo for the celebration of the centenary of the birth of Donizetti in November. Some concerts are being organized for the occasion; but, unfortunately, Donizetti has written next to nothing for the concert-room, and a series of operatic airs and duets can hardly form a very interesting entertainment. It is intended to give three operas in the theatre, *La Favorita*, *Lucia di Lammermoor*, and the *Elisir d'Amore*; but, apparently, the great feature of the celebration is to be the publication of a work to be entitled "Numero unico illustrato," to which a number of writers, of nearly all European countries, will contribute. A competition was opened for a design for the cover of this work, and the prize was won by Adolf Hohenstein, a very well-known designer of theatrical costumes. There will also be a large collection of Donizetti relics of all kinds. But, on the whole, it may be doubted whether the affair will attract much notice outside Italy, for the day of Donizetti is almost over.

THE successor of Bazzini, as director of the Conservatorio di Milan, is Signor Giuseppe Galignani, now Maestro della Cappella at the Cathedral of Milan.

GOUNOD's oratorio *Mors et Vita* has been performed at Genoa (for the first time in Italy) at the Church of the Annunciata. The chief solos were entrusted to ladies of the aristocracy, whose singing, perhaps, contributed to the enormous success which the work is said to have achieved.

A WAGNER cycle, including all the composer's works, except *Die Feen* and *Parsifal*, is to be given at Turin in the course of the autumn. This will be the first time that a Wagner cycle has been given at Turin.

A YOUNG composer, only twenty-two years of age, an ex-pupil of the Conservatorio di Naples, has achieved a quite unusual success with a new opera, in three acts, *Don Trumettono*, lately produced at Aversa. His work will probably be represented at Naples in the course of the next season.

SIGNOR MASCAGNI has organized two grand orchestral concerts at Pesaro with an orchestra of a hundred, forty of whom were his pupils at the Liceo, of which he is director.

THE second Scandinavian musical festival was held at Stockholm early in June. No festival of equal importance has been given in any Scandinavian town since 1888. There was an orchestra of a hundred and thirty and a chorus of six hundred and fifty-five, of whom Sweden supplied the largest portion. The conductors were Norwegian, Swedish, and Danish. Selections were performed, as regards choral and orchestral pieces, from the works of Svendsen, Ole Olsen, Iver Holter, Grieg, and Selmer, all Norwegians; Gade, Horneman, Hartmann (the elder and younger), and Lange-Müller, Danes;

and F. Berwald, Rubenson, Hallén, Södermann, Wennerberg, Norman, Josephson, Hallström, Stenhammer, and Dente, Swedes. Other composers, such as Sinding, Grieg, etc., were represented by chamber works. The festival was altogether very successful.

A STATUE to the famous Norwegian violinist, Ole Bull, has been unveiled at Minneapolis, in the United States. The son of the violinist and a considerable number of Norwegians, who are very numerous in the States, were present on the occasion.

MR. WALTER DAMROSCH and Mr. Charles Ellis will give a season of opera at the Metropolitan Opera House of New York in the course of the coming winter. Their troupe will be decidedly cosmopolitan, including Italians, French, Germans, Belgians, Russians, and Australians, and the performances will be given in three languages, each work being given, so far as possible, in the language in which it was written. The *répertoire* as announced includes only familiar works.

MR. MACCUNN'S "Highland Memories," Op. 30, had the honour of being performed before Her Majesty the Queen, at Buckingham Palace, on the historic occasion of "Jubilee Day," June 22nd, by Her Majesty's private band, under the direction of Sir Walter Parratt.

THE deaths this month are few and unimportant. Adolphe Isaac David, who died on June 21st, at the age of fifty-five, was the composer of the music to a piece called *La Statue du Commandeur*, which was very popular in Paris, and was, we believe, produced in this country. He wrote some other pieces, which attracted less notice. M. Henri Meilhac, who died July 6th, though not a musician, deserves mention here as one of the most popular and excellent of modern French librettists. He was, alone or with M. Halévy, author of the librettos of *La Grande Duchesse*, *La Perichole*, *Les Brigands*, *Carmen*, *Le Petit Duc*, *Rip* (i.e. *Rip van Winkle*), to which Planquette wrote the music, and many other pieces. Franz Krenn, who died June 19th, was an Austrian musician who composed a considerable number of liturgical compositions, many of which are well known throughout Austria. Felix Godefroid, a celebrated harpist, died on July 12th. As a harp-player he ranked among the best of his time, and he wrote much music, both for the harp and piano, which had considerable merit. He was a Belgian by birth, having been born at Namur in 1818.

S. COLERIDGE-TAYLOR'S WORKS.

OP. 16. HIAWATHAN SKETCHES. No. 1, A Tale; 2, A Song; 3, A Dance. For Violin and Pianoforte. Edition No. 7356. Net, 2s.

"Written in a masterly style."—*The Strad*, July, 1897.

"The music partakes of the lyrical style of composition; it will be found eminently attractive on account of its freshness and striking melodiousness."—*Musical Opinion*, July, 1897.

"They combine in no small degree originality of idea with a thoroughly musical treatment of the themes."—*Monthly Musical Record*, July, 1897.

"We cannot find space to do more than generally express our astonishment at a composer barely out of his teens who produces work after work showing remarkable originality in almost every bar. Mr. Taylor, while still a student, reflects neither his teachers' nor anybody else's music, such a case being, perhaps, without precedent in the history of our art. . . . The violin pieces in slow time seem melodically far-fetched and affectedly vague, though very original; but his quick movements are full of tremendous vigour, strange rhythms, and a wild, untrammelled gaiety suggestive of neither European nor Oriental influence. An altogether new element seems here introduced into our art, the further development of which we shall watch with the keenest interest."—*Musical Times*, July, 1897.

London: AUGENER & CO., 199, Regent Street, W.
City Branch: 22, Newgate Street, E.C.

S. COLERIDGE-TAYLOR'S WORKS
(continued).O.P. 5. FANTASIESTÜCKE, for 2 Violins,
Viola, and Violoncello. Edition No. 7307. Net, 2s. 6d.

"... Most original work . . . consisting of five short 'Fantasiestücke,' all of which show the hand of a composer of real freshness of inspiration who has yet not been led into the common error of imagining that ideas are everything, their treatment mattering little if at all . . . The classical 'first movement' is not attempted, but in its place a striking prelude in ϵ minor appears, to be succeeded by an even more interesting 'Serenade' beginning in five-four time; a surprisingly original 'Humoreske,' a Minuet, in the slow tempo of the earlier examples, and a lively Dance complete the number of movements, and in all happily-invented themes are worked with a degree of skill that students most rarely attain."—*The Times*.

"In many respects Mr. Taylor's composition is very remarkable. It shows originality of ideas and a strong sense of rhythm, combined with great constructive ability . . . the work of a composer of singular promise. Of the five numbers of which it consists, the most taking is the Minuet and Trio, and the most original is the concluding Dance, in which Mr. Taylor's command of curious rhythms of a strongly-marked character is made use of in the happiest manner."—*Globe*.

"A dignified Prelude, an unconventional but expressive Serenade, a Humoreske (full of fun and brightness), an exceptionally charming and quaint Minuet and Trio, and a piquant and fresh Dance. Mr. Coleridge-Taylor . . . has something to say that is worth saying, and he does so in his own individual way . . . They are thoroughly charming, remarkably free from reminiscences, and effective."—*Musical Times*.

"A clever Fantasiestücke . . . consists of five numbers . . . Of these the third and last possess great merit and distinctiveness. The Serenade is also an attractive movement, poetically conceived and gracefully expressed."—*Standard*.

"A Prelude in ϵ minor, a romantically-conceived and gracefully-expressed Serenade in G; a Humoreske in A minor, well justifying its title; a Minuet and Trio in G, somewhat Haydnish in spirit; and a remarkably vigorous and wild Dance."—*Musical News*.

O.P. 9. TWO ROMANTIC PIECES. ("Lament"
and "Merrymaking.") For Violin and Pianoforte. Edition No. 7352. Net, 2s.

"A most artistic 'Lament' and an excellently-devised 'Merrymaking,' by S. Coleridge-Taylor, show the hand of a true musician in the highest sense, and in the latter are some passages of very remarkable merit and originality."—*Times*, April 3, 1896.

"Like the rest of this talented young composer's recent works, these two numbers, forming his Op. 9, display the rare gift of originality in a marked degree. The 'Lament' especially, an inexpressibly sad, not to say lugubrious, *larghetto*, in the composer's favourite $\frac{3}{4}$ -time, with a somewhat brighter and very beautiful middle portion, is absolutely new and unlike anything of the kind we know . . . The dance is a boisterous, strongly-accentuated, tuneful *vivace* of irresistible, breezy freshness."—*Musical Times*, Feb., 1896.

"Very clever compositions . . . Two extremely original pieces, and we have no hesitation in declaring them to be among the best things of their kind that have come to a hearing of late. This young composer seems bound to make a great name for himself in the musical world. . . ."—*The Strand*, March, 1896.

"'Lament.' This piece is marked by great depth of feeling, and also by its striking originality."—*Musical News*, March 7, 1896.

O.P. 12. SOUTHERN LOVE SONGS.

Edition No. 8819. Net, 2s.

- 1 My Love (A Spanish Ditty).
- 2 Tears (A Lament).
- 3 Mingullo (Ancient Spanish).
- 4 If Thou art Sleeping, Maiden (Portuguese).
- 5 Oh! my Lonely Pillow . . . (Stanzas to a Hindoo air).

"S. Coleridge-Taylor shows himself the possessor of independent ideas and a nice sense of colour. From the lips of a clever singer, supported by a discreet accompanist, these numbers should fall gratefully upon the ear."—*Daily Telegraph*, January 15, 1897.

"S. Coleridge-Taylor's five 'Southern Love Songs' are mainly Spanish and Portuguese, are out of the common, and are written by an accomplished musician."—*Guardian*, April 7, 1897.

O.P. 14. LEGEND FROM THE "CONCERT-
STÜCK." For Violin and Orchestra. Arranged for Violin and
Pianoforte by the Composer. Edition No. 7353. Net, 1s. 6d.

"A romantic composition of an elevated character, powerfully harmonized."—*Monthly Musical Record*.

London: AUGENER & CO., 199, Regent Street, W.
City Branch: 22, Newgate Street, E.C.
Library and School Department: 81, Regent Street, W.

HANDBOOK FOR SINGERS

BY
NORRIS CROKER.

(Augener's Edition, No. 9215.)

Price, in paper cover, net, 2s.; bound, net, 2s. 6d.

"This is an admirable guide for all singers who will diligently follow the excellent advice to be found in it. Great praise is due to the author for his judicious selections of musical extracts inserted throughout the book. A capital chapter is devoted to those 'little notes,' the appoggiatura and the acciatura, which in their performance, as musicians well know, require special attention."—*University Correspondent*, March 21, 1896.

"The work is intended to, and will certainly lighten the difficulties of the student."—*Minstrel*, January, 1896.

"A most helpful work, which, as the writer justly observes, 'is meant for a connecting link between teacher and pupil, lesson and lesson, that the student's progress may be constant and unbroken.' The subject of voice production is exhaustively treated in seventeen chapters. Happy the teacher whose pupils will, in the intervals between their lessons, read, mark, learn, and inwardly digest the contents of this volume."—*Daily News*, January 11th, 1896.

"It is primarily a book of reference, to facilitate which it is divided into sections and is supplied with a full index. Mr. Croker advances a new system or royal road to a rapid method of acquiring the art of singing, but he claims to have arranged his subjects in an ample yet simple manner. Moreover, it is not intended to supersede the services of a master. The advice given on various points, such as the management of the breath, pronunciation, accentuation, time, style, etc. etc., are as valuable as they are practical. Excellent advice is given on collateral subjects, such as clothing, exercise, the influence of smoking, drinking, and many other points. The book shows that Mr. Croker is not only a proficient in the subject of which he treats, but that he has studied its principles deeply and exhaustively. We strongly recommend the work to all singers, amateurs as well as professionals; and even those persons who never or cannot sing a note will derive much enjoyment in looking through its pages."—*Local Government Journal*, June 27th, 1896.

"This is decidedly the work of a deep thinker, and the subject is dealt with from every point of view. Moreover, it is made exceptionally easy to understand by the profuse insertion of cross references to other sections."—*The Year's Music*, March, 1897.

70 VOCAL EXERCISES

FOR DAILY PRACTICE.

By NORRIS CROKER,

Author of "Handbook for Singers."

(Augener's Edition, No. 6820.) Price, net, 2s.

"... to which special attention should be called on account of the help they will prove to the student when away from the guidance of a master. The advice is most full and thorough, evidently the result of thought and experience."—*Musical News*, May 15th, 1897.

"A very handy little book for singers will be found in Norris Croker's 'Seventy Vocal Exercises for Daily Practice.' It is accompanied with some very instructive and interesting hints."—*Saturday Review*, May 15th, 1897.

London: AUGENER & CO., 199 and 81, Regent Street, W.
City Branch: 22, Newgate Street, E.C.

JOH. SEB. BACH'S

Wohltemperirte Klavier (48 Preludes and Fugues) für Piano. Mit Phrasirung und Fingersatzbezeichnung herausgegeben von Dr. HUGO RIEMANN. 4to. C.

No. 6011a-d Part I. Books 1 to 4 (each book containing 6 Preludes and Fugues) each 1/-
6012a-d Part II. Books 5 to 8 (each book containing 6 Preludes and Fugues) each 1/-

"You could not have a better edition. It is one that shows you how to play a Bach prelude and fugue intelligently. No musician is competent to give you better advice on this subject than Dr. Riemann."—*Musical Standard*, June 5th, 1897.

"The editing has been done with attention to the most minute details, the fingering being clearly indicated throughout, and there are copious marks to secure a just balance of tone and intelligent phrasing."—*Musical News*.

"Those who make Bach their daily food can wish for no better edition of the preludes and fugues than Dr. Riemann's."—*Musical Notes*.

"Dr. Hugo Riemann's edition of Bach's 'Forty-eight Preludes and Fugues,' whose indications concerning expression and fingering are certainly admirable in their degree of exhaustiveness and erudition."—*Musical Standard*.

"In all the glory of clear engraving and good paper."—*Daily Telegraph*.

London: AUGENER & CO., 199, Regent Street, London, W.
City Branch: 22, Newgate Street, E.C.

ARNOLD KRUG.

THE VILLAGE FAIR (Ein Jahrmarktsfest). Easy Characteristic Pieces for the Pianoforte (without Octaves). Op. 61.

Augener's Edition, No. 6207. Price, net, rs. 6d.

"An amusing series of easy little pieces, describing such attractions as a circus, a menagerie, and the like, very happily."—*The Times*, January 4th, 1897.

"There is a genuine vein of humour running through the eight tone-pictures which collectively form the subject of a visit to a village fair. His little pictures are, however, true to life, will amuse and instruct young folk, and will produce a smile on the face of the most demure old maid."—*Monthly Musical Record*, January, 1897.

KINDERALBUM (Children's Album). Twelve easy pieces without Octaves. Op. 55. C. (Edition No. 6205.) net, 2s.

"Kinder Album," by the same composer, has some very pleasant things."—*The Times*, January 4th, 1897.

"Each one of the twelve pretty sketches contained in this charming children's album will arouse the interest of the young, for whom they are specially intended. Tunes which are all within the comprehension of the youngest players, and making only very small demands upon their little fingers. Mr. Arnold Krug's book will be hailed with delight by pupil and teacher alike."—*Monthly Musical Record*, April, 1896.

SCENES OF TRAVEL (Reisebilder). Characteristic Pieces (of Medium Difficulty) for the Pianoforte. Op. 69, in 2 Books. Edition No. 6208a,b. Each, net, 1s.

"There is a pleasant freshness and considerable cleverness in the various pieces. They are quite worthy of Krug's familiar musical talent."—*Musical Standard*.

London: AUGENER & CO., 199, Regent Street, W.

City Branch: 22, Newgate Street, E.C.

Library and School Department: 81, Regent Street, W.

A LOYS SCHMITT'S

SELECT STUDIES for the Pianoforte.

s. d.

6389. 60 Studies. Op. 16 net 2 —

6389a,b,c. The same in 3 Books net 1 —

6388. Preparatory Exercises to Op. 16 net 6 —

6379. 20 of the most noteworthy Studies, edited by Dr. H. Henkel 2 —

"Aloys Schmitt's fame rests almost entirely on his 'Preparatory Exercises' and the book of studies, Op. 16, though it is difficult to understand why this should be the case while such admirable studies as those included in the present collection (which in some respects even surpass Op. 16) remain in the background." It may be asserted with confidence that, whether judged from a technical or a musical point of view, their value to the moderately-advanced student is equally apparent. The new edition of twenty selected studies has undergone careful revision by Dr. H. Henkel of Frankfurt-on-the-Maine, an esteemed pupil of Aloys Schmitt. Teachers will readily appreciate the importance of these useful studies."—*Monthly Musical Record*, July, 1897.

London: AUGENER & CO., 199 and 81, Regent Street, W.

City Branch: 22, Newgate Street, E.C.

ALBUM OF STUDIES.

A collection of 100 Studies, selected from the works of J. S. Bach, Bertini, Clementi, Cramer, Czerny, Handel, Hummel, Loeschhorn, J. Schmitt, and Steibelt, arranged in progressive order from the elementary up to an advanced stage of technical execution, edited and revised

by R. KLEINMICHEL.

6193a	Book I., containing Studies 1 to 25	net	2 —
6193b	" II., "	26 to 50	...	net	2 —
6193c	" III., "	51 to 75	...	net	2 —
6193d	" IV., "	76 to 100	...	net	2 —

"We are confident that all aspirants who make the pianoforte their study will greet with warmth this superior edition of choice and useful studies. Richard Kleinmichel, the editor and reviser, deserves high praise for the thorough manner in which he has executed his onerous task."—*Musical Opinion*, July, 1897.

London: AUGENER & CO., 199, Regent Street, W.

City Branch: 22, Newgate Street, E.C.

C GURLITT'S "SNOWFLAKES." Short Pieces

for Violin and Pianoforte. Op. 164.

7282a Book I. Humoreske, Notturmo, Ständchen, Bauerntanz. net 1 —

7282b Book II. Elegie, Canzonetta, Improptu, Ländler ... net 1 —

7282c Book III. Réverie, Intermezzo, Adagio, Valse noble net 1 —

"Simple, brief, and attractive compositions in the composer's never-failing spontaneous manner."—*Musical Standard*.

"This set of interesting pieces, which are all well written, and at once appeal to us as something good and void of triviality."—*The Strad*.

London: AUGENER & CO., 199, Regent Street, W.

City Branch: 22, Newgate Street, E.C.

Library and School Department: 81, Regent Street, W.

As performed before Her Majesty the Queen at Buckingham Palace, on Jubilee Day, June 22nd, 1897.

Also at the Crystal Palace, Saturday, March 13th, 1897, and at The Philharmonic Concert, Thursday, May 20th, 1897.

HIGHLAND MEMORIES.

Suite of 3 Scottish Scenes, for Orchestra, by

HAMISH MACCUNN.

Op. 30. No. 1, By the Burnside; 2, On the Loch; 3, Harvest Dance.
Full Orchestral Score (No. 7001a), net, 2s. 6d.
Orchestral Parts (No. 7003b), net, 5s.
Pianoforte Solo (Augener's Edition, No. 6216), net, 2s.
Pianoforte Duet (Augener's Edition, No. 6903), net, 2s. 6d.
Violin and Piano (Augener's Edition, No. 7520), net, 2s. 6d.

REVIEWS OF SATURDAY CRYSTAL PALACE CONCERT OF MARCH 13TH, 1897.

"It was pleasant on Saturday to see the name of Hamish MacCunn figuring again in the programme. On this occasion the young Scottish composer was represented by a new suite, entitled 'Highland Memories,' the three movements of which are labelled respectively 'By the Burnside,' 'On the Loch,' and 'A Harvest Dance.' These are agreeable and characteristic pieces, highly charged with that local colour which Mr. MacCunn is always able to apply with so happy a touch. The principal melody of the first movement is singularly beautiful; while there is no resisting the stamp and swing of the 'Highland Dance.' In a word, this modest little suite puts forward a strong claim to the admiration of the musician, and easily earns warm compliments for its composer."—*The Daily Telegraph*, March 15th, 1897.

"The programme included a cleverly scored instrumental suite entitled 'Highland Memories,' by Mr. Hamish MacCunn, now heard for the first time, under the direction of the composer. Mr. MacCunn is never heard to greater advantage than when he essays the rôle of the musical landscapist, so to speak, and his new work is worthy of the pen which gave us that beautiful overture 'Land of the Mountain and the Flood.'"—*The Guardian*, March 17th, 1897.

"A pleasing new work by Mr. MacCunn was given and conducted by the composer. It consists of three 'Highland Memories,' making up a little suite; the first of the pieces, 'By the Burnside,' has the charm and individuality which distinguished the composer's earlier productions."—*The Times*, March 16th, 1897.

"The only novelty was Mr. Hamish MacCunn's new orchestral suite entitled 'Highland Memories,' a work which has already been published as a pianoforte solo, a piano duet, and a duet for violin and pianoforte. Although this was its first hearing in public in its original orchestral form, Mr. MacCunn's 'Highland Memories' must have been pleasurable ones, for the three sketches of which the suite consists are of the brightest and most melodious character. This is particularly the case in respect to the very charming middle movement, entitled 'On the Loch,' while the final section, 'A Harvest Dance,' might also have been signed by Mendelssohn. Mr. MacCunn, who conducted in person, had a very hearty recall."—*The Daily News*, March 15th, 1897.

"Three of the most delightful sketches we have seen for a very long time, and teeming with really beautiful melody from beginning to end. They are entirely fresh, and written with an ease and finish that is quite refreshing, and are moreover delightfully Scotch."—*Books and Bookselling*, May, 1897.

"Three attractive little pieces, in which the Scotch element, whether of melody or rhythm, is not lacking. They are, however, no bald imitation of national music, but contain new as well as old effects. No. 1, with its quiet, expressive opening and quiet close, and its agitated middle section is very pleasing. No. 2 has gliding modulation which well depicts the movement of a boat on smooth water. No. 3 is crisp and characteristic."—*London and Provincial Music Trades Review*, April 16th, 1897.

"All three movements are highly characteristic and possess a freshness that is most enjoyable. The violin student of fair ability will have no difficulty in making a good effect with these pieces."—*The Strad*, April, 1897.

London: AUGENER & CO., 199, Regent Street, W.

City Branch: 22, Newgate Street, E.C.

YE MARINERS OF ENGLAND.

Patriotic Song for Bass or Baritone Voice.

By EDMONDSTOUNE DUNCAN.

No. 1. Original Edition in E flat 4/-

2. Transposed Edition in G 4/-

"Edmondstounes Duncan's setting for bass or baritone of 'Ye Mariners of England' is decidedly vigorous and tuneful, and the straightforward bluntness of the melody is quite in keeping."—*The Times*.

"A song . . . available for any voice, . . . with a good swing and in musicianly style."—*Musical News*.

London: AUGENER & CO., 199, Regent Street, W.

City Branch: 22, Newgate Street, E.C.

THE FIRST INSTRUCTION IN VIOLIN-PLAYING.

By R. HOFMANN.

Op. 92.

Augener's Edition, No. 5668, net 4s.

Or in 2 Books. Edition No. 5668a. Book I., net 2s.

" " 5668b. " II., net 2s. 6d.

CONTENTS.

PART I.

The Violin and Bow, and constituent parts.
Attitude of the Player and manner of holding the violin.
Holding the bow; position of the body and management of the bow.
Learning the notes; shape and value of the notes and rests.
Triplets, quadruplets, and sextuplets.
On Time Signatures.
First bowings on the four strings.
First placing of the 1st and 4th fingers on the strings.
On semibreves, minims, crotchets, and their rests.
Bowings two open strings next one another.
Mixed minims and crotchets on the A, E, and D strings.
On dotted minims.
Placing the 1st, 2nd, and 3rd fingers on the A, E, and D strings, respectively.
2, 3, and 4 notes on the A, D, and E strings, slurred in one bow.
Detached and slurred progressions of 2nds, 3rds, and 4ths on the four strings.
Scale and chord studies.
Studies on the A and E, A and D, G and D strings, and on the up-beat.
Minims and crotchets tied. studies on syncopated notes.
Melodious exercises on the preceding studies.
Placing the 4th finger on the strings.
Progressions of 2nd, 3rd, 4th, 5th, 6th, 7th, and octave.
On quavers, quaver rests, and quaver triplets.
Scale and Chord studies (F, B flat, G majors; G minor).
Melodious studies employing quavers and quaver rests.
Exercises on slurring over two strings, and on dotted crotchets.
Melodious studies with slurring over two strings.
2, 3, and 4 detached notes in one bow (up and down bow respectively).
Melodious exercises on the preceding studies.

PART 2.

Exercises on syncopated notes.
Scale and Chord studies (C, A, E major and minor; B flat and B flat major).
Melodious studies on slurring over the strings.
On semiquavers.
On semiquaver triplets.
Melodious studies employing semiquavers.
Two notes of unequal value in one bow, detached and slurred.
Melodious exercises.
Exercises on drawing along the 1st, 2nd, 3rd, and 4th fingers.
Exercise on the extension and drawing back of the fingers.
On demisemiquavers.
On demisemiquaver triplets.
Melodious exercises on the preceding studies.
Scale and Chord studies in all keys, using the most varied bowings in the first position.
Chromatic studies in the first position.
On the Ornaments.
List of the most frequently used Italian words.

"The violin teacher who seeks in a book of instruction the material wherewith to ground his pupils thoroughly with the practice of scales and arpeggi will find in this volume of 129 pages a technical work which will meet all his requirements. The author's masterly treatment of the subject of elementary training will commend itself to every earnest teacher as the most systematic and rational one can adopt in working with beginners. Not only is the scholar carefully taught the manipulation of the bow, but he gradually overcomes the difficulties of correct intonation, rhythm, etc."—*Monthly Musical Record*, June, 1897.

"A very exhaustive and important work. To cultured teachers of the violin, it may without doubt be said, this comprehensive compilation will prove highly welcome. In short, nothing better of its kind has come to light within recent years."—*Musical Opinion*, July, 1897.

London: AUGENER & CO., 199, Regent Street, W.

City Branch: 22, Newgate Street, E.C.

Library and School Department: 81, Regent Street, W.

"**LAND OF THE SUN.**" Part-Song for Soprano, Alto, Tenor, and Bass, with Pianoforte Accompaniment. By S. COLERIDGE-TAYLOR. Edition No. 4661. Price, net, 4d.

"A very fine and characteristic setting of Byron's 'Know ye the Land,' . . . In the vocal parts and in the piano accompaniment alike, the young composer's feeling for Oriental colouring is well illustrated."—*Times*.

"This is a spirited setting of words by Lord Byron, with a suave and melodious middle section, which contrasts admirably with the vigorous music of the opening and closing sections."—*Musical News*.

London: AUGENER & CO., 199, Regent Street, W.

City Branch: 22, Newgate Street.

GURLITT'S POPULAR PIANOFORTE TUTOR.

The Elements of Music, Elementary Five-finger Exercises, The Scales, 6 Melodious and Easy Duets, 20 Popular Melodies and Pieces in C major and A minor, Exercises in Double Notes, Scale Exercises in C major, E minor, F major and D minor, 27 Popular Melodies in C, G, F, and E major, and D minor, Grace Notes or Ornaments, Arpeggios, the major and minor scales, 15 Popular Melodies in various keys.

ENGLISH FINGERING.

80 Folio Pages.

Completes, in paper cover, 5s.; bound in boards, 6s.

AUGENER & CO., 199, Regent Street, London, W.,
City Branch: 22, Newgate Street, E.C.
Library and School Department: 81, Regent Street, W.

SPANISH DANCES AND ROMANCES.

Selected and arranged for the Pianoforte by

E. PAUER.

Edition No. 8279. Price, net, 2s. 6d.

"An attractive compilation. . . . E. Pauer has done his work with conspicuous care and musicianly feeling."—*Musical Standard*, March 27, 1897.

"A happily-selected volume of some twenty-five of the most charming Spanish dances, etc. They are well arranged, and form a useful and delightful book."—*Books and Bookselling*, May, 1897.

"Spanish music is particularly noticeable for its arch melodies and striking rhythms. . . . The present collection contains as many as twenty-five numbers, and it would be difficult to say which are the most engaging; all have charm of some sort. . . . The arrangements for pianoforte by Mr. E. Pauer show taste and skill; they are effective without being difficult."—*London and Provincial Music Trades Review*, April 15, 1897.

London: AUGENER & CO., 199, Regent Street, W.
City Branch: 22, Newgate Street, E.C.

KREUZ, EMIL.

Select Studies for the Viola, taken from the works of Campagnoli, Mazas, Corelli, Kreutzer, Spohr, Fiorillo, Wenzel Pichl, Rode and Gaviniés; in progressive order, phrased, fingered and arranged.

Books I. to V. Edition No. 7657a-e. Price, each, 1s. net.

"This admirable series fills a great want of the viola student, who has hitherto used violin studies for practice, whereas in this compilation suitable violin studies are transposed into the tenor clef and fingered for the viola. . . . Mr. Kreuz, who has helped in many ways to further the interests of the instrument, has again done good work in the compilation reviewed."—*Musical News*, May 8, 1897.

"An excellent series of very useful exercises."—*Books and Bookselling*, May, 1897.

"Can unhesitatingly be commended, the phrasing, fingering and arrangement throughout being good."—*Musical Opinion*, May, 1897.

London: AUGENER & CO., 199, Regent Street, W.
City Branch: 22, Newgate Street, E.C.

A. E. HORROCKS.

Three Two-Part Songs for Female Voices, with Pianoforte accompaniment:—

4098a The Skylark's Wooing. "In the stormy grey air" .. net — 4 s. d.
4098b April Showers. "With chatter and with laughter" .. net — 4
4098c Hill-tops. "There is splendour in the city" .. net — 4

"A set of three very pretty duets for ladies, by Miss A. E. Horrocks, should be most welcome to amateurs and professionals alike; they are well written and have decided charm."—*The Times*.

" . . . To graceful and refined words by Mrs. George Byron, Miss Horrocks has written most dainty and charming music. It is a pleasure to become acquainted with them, and we recommend them unreservedly."—*Musical News*.

" . . . are full of grace, and betray the artistic nature of their composer in every bar. 'The Skylark's Wooing' is remarkable for the free use made of the chords of the fundamental seventh; the 'Hill-tops' is remarkable for nothing but its melodic charm."—*The Queen*.

London: AUGENER & CO., 199, Regent Street, W.
City Branch: 22, Newgate Street, E.C.

M. R. NORRIS CROKER, Author of "Handbook for Singers" and "Seventy Vocal Exercises" (Augener & Co.), gives Lessons in town, in VOICE PRODUCTION. During Vacations he also gives a special Series of Lessons to Teachers, &c. For terms, address—Mr. NORRIS CROKER, 24, The Avenue, Brondesbury, N.W.

ELEMENTS OF MUSIC.

BY
FRANKLIN PETERSON.

Augener's Edition, No. 9191.

THIRD EDITION. Bound. Price, net, 1s.

"For young students and beginners who wish to make solid progress in the theory of music, not anything better could be found."—*Musical Opinion*, March, 1896.

"Its 57 pages are full of excellent advice, conveyed with authority and perspicuous arrangement."—*Musical Standard*, Jan. 25, 1896.

"Mr. Peterson's little book is well planned and clearly written, and . . . distinctly useful."—*Musical News*, March 7, 1896.

"... We have examined this admirable little work with the greatest pleasure. Mr. Peterson addresses himself mainly to pianoforte pupils. He has written his book by the light of his great experience of the young girl as she really is, and not merely as we like to fondly think she is. Common things are plainly explained without waste of words or misty language."

"The little book is divided into short lessons, on which are founded appropriate exercises. The arrangement of the matter is well thought out, and excellent in every way. It is difficult to find fault with the definitions. The book is a valuable one, and we strongly recommend it."—*The School Music Review*, September 1, 1896.

AUGENER & CO., 199, Regent Street & 22, Newgate Street. London.
School Department: 81, Regent Street, W.

SECOND EDITION.

AN INTRODUCTION

TO THE

STUDY OF THEORY.

A Sequel to the "Elements of Music," and intended to prepare the Student for Professor Prout's series of Theoretical Works.

BY
FRANKLIN PETERSON.

Augener's Edition No. 9192. Crown 8vo. Bound, net, 1s. 6d.

Extract from Author's Preface.

"This 'Introduction to the Study of Theory' deals with the humble but necessary stage preceding the first lessons in Harmony proper. And I would fain hope that it prove a suitable preparation for Professor Prout's series of theoretical works."

"The lines along which the 'Introduction' move are those I have found most useful, most interesting, and most stimulating to pupils. As they are somewhat unconventional, I may be allowed a few words of explanation."

"A considerable proportion of the book is devoted to the subject of 'Tonality,' which ought to be so clear in the mind of every student, however young. The chapters which refer to chords were written on the assumption that it is possible and desirable that a pupil should be able to recognise common chords, dominant sevenths, diminished sevenths, cadences, augmented sixths, etc., in any key, even although he is no further in his harmony exercises than filling in an alto between given soprano and bass."

"The examples have been chosen, when possible, from the most familiar sources, that they should be readily recognised and easily retained in the memory."

"I am deeply conscious of many shortcomings, and can only hope that, in suggestion at least, my little book may prove a contribution towards the problem which is pressing so clamorously for solution—How to interest young pupils in Harmony and to introduce them to its systematic study."

Extract from a letter from PROFESSOR E. PROUT:—

"Best thanks for the copy of your 'Introduction to the Study of Theory, which you have done me the honour of dedicating to me. I have read it very carefully, and consider it admirable in its clearness and simplicity."

Extract from a letter from PROFESSOR NIECKS.

"Your 'Introduction to the Study of Theory' is a clearly and interestingly written book, which will be read with pleasure by teachers and studied with advantage by learners. The musical illustrations are truly and delightfully illustrative."

London: AUGENER & CO., 199, Regent Street, & 22, Newgate Street.
Library and School Department: 81, Regent Street, W.

"CON AMORE,"

POETICAL INTRODUCTION TO MUSICAL INSTRUCTION.

Being rhymes, both grave and gay,
Meant to lighten study's way;
Also pictures which disclose
How the art of Music rose;
For the use and recreation
Of the rising generation.

BY J. ALEXANDER.

Translated from the German into English Verse by HUGH JONES.

Augener's Edition No. 9171. Crown 8vo. Bound in limp cloth, net, 2s.

London: AUGENER & CO., 199, Regent Street, W.

City Branch: 22, Newgate Street, E.C.

EBENEZER PROUT'S

THEORETICAL WORKS IN AUGENER'S EDITION.

Demy 8vo.

Augener's
Edition
No.Bound
Net.

HARMONY: ITS THEORY AND

PRACTICE. By EBENEZER PROUT, B.A. Lond., Hon. Mus.Doc. Trin. Coll. Dublin and Edinburgh, and Professor of Music in the University of Dublin. Ninth Edition. With Analytical Index 5/-

9182d ANALYTICAL INDEX. Separately -/6

9183a KEY TO "HARMONY: ITS THEORY AND PRACTICE." Third Edition 2/-

9182b ADDITIONAL EXERCISES TO "HARMONY: ITS THEORY AND PRACTICE." Fourth Edition 1/6

9182c KEY TO THE ADDITIONAL EXERCISES TO "HARMONY." Second Edition 2/6

COUNTERPOINT: STRICT AND

FREE. By EBENEZER PROUT, B.A. Lond., Hon. Mus.Doc. Trin. Coll. Dublin and Edinburgh, and Professor of Music in the University of Dublin. Fifth Edition 5/-

9183b ANALYTICAL INDEX to "Counterpoint, Strict and Free" -/6

9183a ADDITIONAL EXERCISES TO "COUNTERPOINT: STRICT AND FREE," with Melodies and Unfigured Bases for Harmonizing. Third Edition 2/6

DOUBLE COUNTERPOINT AND

CANON. By EBENEZER PROUT, B.A. Lond., Hon. Mus.Doc. Trin. Coll. Dublin and Edinburgh, and Professor of Music in the University of Dublin. Second Edition 2/-

9184a ANALYTICAL INDEX to "Double Counterpoint and Canon" -/6

FUGUE. By EBENEZER PROUT, B.A.

Lond., Hon. Mus.Doc. Trin. Coll. Dublin and Edinburgh, and Professor of Music in the University of Dublin. Third Edition 5/-

9186 FUGAL-ANALYSIS: A Companion to "Fugue." Being a Collection of Fugues put into Score and Analyzed. Second Edition 5/-

MUSICAL FORM. By EBENEZER PROUT,

B.A. Lond., Hon. Mus.Doc. Trin. Coll. Dublin and Edinburgh, and Professor of Music in the University of Dublin. Third Edition, with Analytical Index 5/-

9187a ANALYTICAL INDEX to "Musical Form" -/6

APPLIED FORMS: A sequel to "Musical

Form." Second Edition 5/-

"A grand result of laborious research, outspoken opinion, and wide knowledge."—*Musical Standard*, May 9th, 1896.

"It would be impossible to overrate the value of Mr. Prout's labours in the important series of theoretical books from his pen now being issued by Messrs. Augener & Co."

"The labours of Mr. Prout in placing a well-considered series of works on the various branches of the art of making music deserve grateful recognition. It must not be overlooked that the work done is not only thorough, but, to use a modern expression, 'up to date'; so that the student guided by Mr. Prout finds himself in the hands of one who can be learned without being pedantic, and never fails to see that which is practical and useful through the medium of that which is theoretical or speculative."—*Musical News*, May 25th, 1896.

"... As text-books, Mr. Prout's theoretical treatises will doubtless take the position of standard works."—*Daily Telegraph*, March 17th, 1893.

"All these books have been heartily welcomed by musicians, and have become standard works in this and other countries."—*British Times*, October 31st, 1893.

"Perhaps the most remarkable series of musical text-books ever issued."—*Weekly Dispatch*, January 9th, 1894.

"The motto on all of Mr. Prout's treatises might be 'Musical instruction made easy.' Thanks to him, students can now gain really large acquaintance with the works of all the acknowledged masters, ancient and modern, without the trouble and expense entailed in the purchase and study of the scores."—*Athenaeum*, April 14th, 1894.

"... The most practical series of text-books on the subjects of musical theory ever placed before the public."—*Athenaeum*, August 9th, 1890.

"A monumental series of educational works."—*Athenaeum*, April 2nd, 1896.

"In its way an epoch-marking if not an epoch-making achievement. ... Mr. Prout's 'Applied Forms' is one of the unprecedented series of student's books published by Messrs. Augener, and of this series I am inclined to regard it as the most valuable. ... His book is a mine of information."—*Saturday Review*, Oct. 15th, 1895.

AUGENER & CO., 199, Regent Street & 22, Newgate Street, London.

NOVELTIES | NOUVEAUTÉS.

published on
August 1st, 1897, by(Nova) publiées
le 1er Août, 1897, chezAUGENER & CO., 199, REGENT STREET, W.,
and 22, Newgate Street, London, E.C.*Designed, engraved, and printed in England.
Paper of English manufacture.*

- PIANOFORTE SOLOS (à 2 mains).** *s. d.*
- BERTINI, H. Studies. Revised and fingered after the modern method by A. Laubach. C.—
50 Studies introductory to those of J. B. Cramer. (50 Etudes, composées exclusivement pour ceux qui veulent se préparer pour les célèbres Etudes de J. B. Cramer.)
- 6083 Op. 29. 25 Studies net 1 —
6084 Op. 32. 25 " net 1 —
- KIRCHNER, F. Tanz-Arbeske. Op. 729. ... 3 —
- 8284 PAUER, E. 40 Daily Exercises (40 Exercices journaliers). Op. 74. Intended to serve as a continuation of Czerny's 40 Daily Exercises, Op. 337. C. ... net 2 6
- 63186 PAUER, MAX. Spezial-Etuden, Op. 11, Book II. (4 Studies). C. net 2 —
- RIEMANN, DR. H. New Pianoforte School (Neue Klavierschule). Step I. C.—
- 6371f Part VI. 18 Easy Characteristic Pieces by A. Strelezki, H. Heale, R. Kleinmichel, C. Gurlitt and E. Pauer. (18 leichte Charakterstücke von A. Strelezki, H. Heale, R. Kleinmichel, C. Gurlitt und E. Pauer.) net 1 —

PIANOFORTE DUET.

- 8588m MOZART. Symphony, No. 12, in G. Arranged by Max Pauer. net 1 —

ORGAN.

- 5806 JORDAN, WARWICK. Prelude and Fugue in E minor. Oblong net 1 —
- 5811a MATTHEWS, J. Short Voluntaries: select movements from the works of celebrated composers, transcribed. Book I. (Schubert, Litany for All Souls' Day; Henselt, Romance; Hebrew Melody, Memorial of the Departed; Schumann, T. sumerei). Oblong net 1 —

VIOLIN AND PIANOFORTE.

- KREUZ, EMIL. Chant d'amour. Op. 44, No. 2. ... 3 —
— Sérénade Napolitaine. Op. 44, No. 3. ... 3 —

INSTRUMENTAL.

HOFMANN, RICHARD. Potpourris on popular Melodies from classical and modern operas and oratorios:—

- 5403 BELLINI. Norma.
- 5404 BOIELDIEU. Le Calife de Bagdad.
- 5405 BOIELDIEU. La Dame blanche.
- 5406 DONIZETTI. La Fille du Régiment.
- G. For Flute, Violin, Violoncello and Pianoforte net 1 6
H. „ Flute, Violoncello and Pianoforte ... net 1 4
I. „ Flute and Pianoforte net 1 —
K. „ Flute Solo net — 6

SCHROEDER, CARL. Classical Violoncello Music by celebrated masters of the 17th and 18th centuries, arranged for Violoncello with Pianoforte accompaniment:—

- 5522 S. LANZETTI. Sonata in G major net 1 —

VOCAL MUSIC.

HANDEL. Select Songs. Edited by H. Heale:—
No. 31. Recit. "Tender Foliage" (Frondi tenere) and Arioso: "No sylvan shade" (Ombra mai fu), from Xerxes. In F major 2 —

Novelties (Vocal Music) continued:—*s. d.*

SONGS OF LOVE AND EVENTIDE. A selection of Songs, with the original words and an English translation, by Lady Macfarren:—

- GOMPERTZ, R. "When I wander in the twilight." (Wand'lich in den Wald des Abends) ... 3 —
— "Upon my darkness shone a radiant star." (Esschien ein Stern in meine dunkle Nacht) ... 3 —

BOOKS ON MUSIC.

- 9192 PETERSON, FRANKLIN. An Introduction to the Study of Theory. A Sequel to the "Elements of Music," and intended to prepare the Student for Professor Prout's Series of Theoretical Works. 2nd Edition. Cr. 8vo. Bound net 1 6
- 9187 PROUT, EBENEZER. Musical Form. Third Edition, with Analytical Index. Bound. net 5 —

AUGENER & CO., 199, REGENT STREET, London, W.,
*Principal Depot of Foreign and English Music,
and Publishing Business.*

City Branch—22, NEWGATE STREET, E.C.

School Department and Musical Library—

81, REGENT STREET, W.

Cheques and Post Office Orders payable to the order of Augener & Co., and to be crossed "Union Bank of London, Limited."

Telegraphic Address—AUGENER, LONDON.

"THE MONTHLY MUSICAL RECORD."

SUBSCRIPTION per Annum (Free by Post), 2s. 6d.,

AND MAY COMMENCE AT ANY TIME.

The Number of the "Monthly Musical Record" is, and has been for years, 6,000 per month. This can be verified at Messrs. CASSELL & COMPANY'S, who print the paper, Belle Sauvage Yard, Ludgate Hill.

The Scale of Charges for Advertisements in reference to musical matters is as follows:—

PER PAGE	£5 0 0
8 IN. BY 3	2 16 0
4 IN. BY 3	1 10 0
2 IN. BY 3	0 16 0
1 IN. BY 3	0 9 0

Smaller Advertisements at the rate of 1s. per line.

The Advertising Department only is under the control of the Publishers. All other matters referring to the MONTHLY MUSICAL RECORD (especially Concerts, Reviews, &c.) must be addressed to the Editor.

AUGENER & CO., 199, Regent Street, London, W.

CONTENTS.*PAGE*

PREHISTORIC MUSIC. A LECTURE DELIVERED BY PROFESSOR BOREMALL BEFORE THE MEMBERS OF THE SOCIETY OF ANTE-DILUVIAN ART, JULY, 2897. BY EDWARD A. BAUGHAN	169
WHY IS MODERN ART POOR?	171
THE CONDITION OF IDEAL MANHOOD	172
THE BEETHOVEN PIANOFORTE SONATAS. LETTERS TO A LADY. BY PROF. DR. CARL REINECKE (continued)	173
LETTER FROM LEIPZIG	174
OUR MUSIC PAGES: S. COLERIDGE-TAYLOR'S "HIAWATHAN SKETCHES," FOR VIOLIN AND PIANOFORTE, OP. 16, NO. 1, 'A TALE'	175
REVIEWS OF NEW MUSIC AND NEW EDITIONS	175
RECEIVED FOR REVIEW	176
OUR LETTER FROM THE OPERA	177
CONCERTS	178
NOTES ON THE ACADEMIES	184
MUSICAL NOTES	185
AUGUST NOVELTIES OF AUGENER & CO.	192